

THE ILLUSTRATED SPORTING & DRAMATIC NEWS

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No. 117.—VOL. V.

SATURDAY, MAY 13, 1876.

PRICE SIXPENCE
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PETRARCH, THE WINNER OF THE TWO THOUSAND.

RAILWAYS.

MIDLAND RAILWAY.

OPENING OF THE SETTLE AND CARLISLE LINE.

NEW ROUTE TO SCOTLAND.

The SETTLE and CARLISLE RAILWAY will be OPENED for PASSENGER TRAFFIC on MAY 1, when an entirely New Service of Express and Fast Trains will be established between the Midland System and Scotland.

A MORNING EXPRESS TRAIN will be run between LONDON and EDINBURGH and GLASGOW, in each direction, with Pullman Drawing-room Cars attached, and a Night Express Train will be run in each direction between the same places, with Pullman Sleeping-Cars attached. First-Class Passengers may avail themselves of the comfort and convenience of these luxurious cars on payment of a small charge in addition to the railway fare, particulars of which may be ascertained at the stations.

For the convenience of Passengers to and from the West of England and Scotland, a New Service of Express Passenger Trains will be established to and from Bristol, Bath, Gloucester, and Birmingham, in connection with the Through Service between London and Edinburgh and Glasgow.

The Up and Down Day Express Trains will stop half an hour at Northampton in all cases, to enable passengers to dine. A spacious and comfortable dining-room will be provided at that station for their accommodation. The arrangements as regards Classes and Fares adopted generally by the Midland Company on Jan. 1, 1875, will apply to the Settle and Carlisle Line.

A SERVICE OF FAST TRAINS will also be established between LIVERPOOL, MANCHESTER, and other Principal Stations on the Lancashire and Yorkshire Railway and SKIPTON, in connection with the Midland Company's Up and Down Day Express and other Fast Trains to and from Scotland. Through Booking of Passengers and every description of traffic will be put in operation by this Route between Principal Stations on the Lancashire and Yorkshire system and Stations in Scotland.

For particulars of the Train Service see the Company's Time-Tables for May, which may be obtained at any of the Stations on and after the 27th inst.

Derby, April, 1876.

JAMES ALLPORT, General Manager.

BRIGHTON.—A PULLMAN DRAWING-ROOM

CAR TRAIN runs EVERY WEEK-DAY between Victoria and Brighton, leaving Victoria 10.45 a.m. and Brighton 5.45 p.m.

EVERY SUNDAY.—A Cheap First-Class Train from Victoria 10.45 a.m., calling at Clapham Junction and Croydon. Day Tickets, 10s.

THE GRAND AQUARIUM AT BRIGHTON.

EVERY SATURDAY, Fast Trains for BRIGHTON leave Victoria at 9.50 and 11.50 a.m., and London Bridge 10.0 a.m. and 12.0 noon.

Fare—First Class, Half a Guinea, including admission to the Aquarium and the Royal Pavilion (Picture Gallery, Palace, and Grounds). Available to return by any train the same day.

EVERY WEDNESDAY.—Cheap return-tickets to Brighton, including admission to the Aquarium, are issued from Victoria, London Bridge, and nearly all Stations.

J. P. KNIGHT, General Manager.

THE BRIGHTON COACH

WILL RUN ON AND AFTER
THURSDAY, JUNE 1, 1876,

HATCHETT'S, WHITE HORSE CELLAR, PICCADILLY,

ON TUESDAYS, THURSDAYS, AND SATURDAYS,

EACH DAY AT ONE O'CLOCK,

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RETURN FROM BRIGHTON

on each Monday, Wednesday, and Friday, at One o'Clock, arriving in London at Seven p.m.

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BOSTON HORSE, DOG, POULTRY, RABBIT,

CAT, PIGEON, CAGE-BIRD, and FLOWER SHOW.

THE SEVENTH GRAND ANNUAL EXHIBITION will be held on TUESDAY and WEDNESDAY, JUNE 27 and 28, 1876, when £420 in prizes, including thirty-five pieces of plate, will be awarded to Exhibitors. The Band of the Robin Hood Rifles will be in attendance each day. A Bicycle-Race will be held on Tuesday, the 27th. Brilliant display of fireworks on the 28th.

Entries close on Tuesday, June 13. For Schedules apply to

34, Main Ridge, Boston.

J. G. KILLINGWORTH, Secretary.

SUBSCRIPTION HORSE and HOUND SHOW,

MANCHESTER RACECOURSE, AUG. 4, 5, 7, and 8.

Hunters, Stallions, Roadsters, Brougham and Carriage Horses, every class for Ponies, Foxhounds, Harriers, and Fox-Terriers. Tilting, Five-Mile Walking-Match in Saddle, Trotting, Jumping, Flat-Racing, and Steeplechasing. Sale Classes and Auction Sales. Dog Trials. Farm Implements, Carriages, and Harness. Horse buyers may rely with confidence in witnessing the most valuable collection ever brought together. The stables and general accommodation far exceed any other place in England. Prize-Lists and all information from

M. H. CHADWICK, Secretary.

4, St. Mary's-street, Manchester.

AGRICULTURAL HALL, ISLINGTON.—HORSE

SHOW.—The SHOW OPENS JUNE 3. The Entry of Horses will close Monday, May 22. Prize-Lists and Forms of Entry may be obtained on application at the Offices, Barford-street, Islington.

By order, S. SIDNEY, Secretary and Manager.

AGRICULTURAL HALL, ISLINGTON.—HORSE

SHOW.—SPACE to be LET for the Exhibition and Sale of Carriages, Domestic and other Goods during this Show, on JUNE 3, 5, 6, 7, 8, and 9. Apply at the Offices, Barford-street, Islington.

S. SIDNEY, Secretary and Manager.

IMPORTANT NOTICE.—LILLIE - BRIDGE

HORSE and PONY SHOW, MAY 24, 25, and 26.—In reply to numerous parties who have mislaid their Schedules, entries will be received up to the 15th inst.—Manager, W. Groom, London-road, Ipswich.

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weak or disordered state of health, prostration of strength, nervous derangement, neuralgic affections, aches and pains of every kind, sluggish circulation, depressed spirits, imperfect digestion, &c. By the formation of new blood, and its vivifying effect on the nerve centres, it develops new health, strength, and energy quickly. An increased appetite is always an effect of Pepper's Quinine and Iron Tonic. Thirty-two doses are contained in the 4s. 6d. bottle; next size, 11s.; stone jars, 22s. Sold by all Chemists; any Chemist will procure it; or sent for stamps by J. Pepper, 237, Tottenham-court-road, London.

THEATRES.

LYCEUM.—Lessee and Manager, Mrs. Bateman.

LAST NIGHTS of TENNYSON'S QUEEN MARY. Mary of England, Miss Bateman (Mrs. Crowe); Philip of Spain, Mr. Irving. "Richeieu," Mr. Irving, Monday next, May 15.

ROYAL OLYMPIC THEATRE.—Mr. Henry

Neville, Sole Lessee.—LAST NIGHTS of THE GASCON; or, Love and Loyalty, adapted to the English stage by W. Musker. FIRST APPEARANCE on the London stage of SIR RANDAL ROBERTS, BART.—Every Evening, at 8 THE GASCON. Mrs. Rousby as Marie Stuart; Misses Fanny Josephs, Hazleton, Beaumont, Hope, Seymour, Maud Branscombe, Mrs. Stephens; Mr. W. H. Fisher, Mr. A. Bernard, Mr. Hallows, Mr. Vollaie, Mr. Haywell, Mr. G. Neville, Mr. Lytton Sothorn, and Mr. Henry Neville as the Gascon. Preceded, at 7.30, by FASCINATING FELLOWS. Conclude with UNDER A VEIL.—Sir Randal Roberts, Bart., Mr. W. J. Hill, Misses C. Elise and Viola Dacre. Doors open at 7. Box-office hours 11 to 5. No booking fees. Prices from 6d. to £3 3s. No free list.

THEATRE ROYAL, HAYMARKET.—Lessee and

Manager, Mr. J. B. Buckstone.—MONDAY, WEDNESDAY, and FRIDAY, OVERLAND ROUTE.—Mr. Buckstone and the Haymarket Company. TUESDAY, THURSDAY, and SATURDAY, THE HUNCHBACK.—Miss Neilson as Julia, supported by Messrs. H. Vezin, Howe, C. Warner, H. B. Conway, Everill, Gordon, Braid, Clark, Weatherby, Rivers, &c.; and Miss M. Walton. Preceded, each Evening, by a Farce. Stage Manager, Mr. Howe. Doors open at 7. Box-office open 10 till 5. Acting Manager, Mr. C. Walter.

VAUDEVILLE THEATRE.—EVERY EVENING.

At 7.30, A WHIRLIGIG; at 8, OUR BOYS, by Henry J. Byron; concluding with A FEARFUL FOG; supported by Messrs. William Warren, Thomas Thorne, Charles Sugden, and David James; Mesdames Amy Roselle, Kate Bishop, Theresa Valery, Cicely Richards, Sophie Larkin, &c. Free List entirely suspended. Acting Manager, Mr. D. McKay.

ROYAL COURT THEATRE.—Lessee and

Manager, Mr. Hare.—EVERY EVENING, at 8 precisely, A SCRAP OF PAPER. Characters will be played by Miss Madge Robertson, Miss Hollingshead, Miss Hughes, Miss Ingram, Miss Cowie; Mr. Kendal, Mr. Kelly, Mr. Kemble, Mr. Cathcart, and Mr. Hare. After which, at 10, A QUIET RUBBER.—Lord Kilclare, Mr. Hare. Box-office hours 11 till 5. No fees for booking. Doors opened at 7.30. Acting Manager, Mr. Huy.

GLOBE THEATRE.—Miss Ada Cavendish

EVERY EVENING in MISS GWILT, by Wilkie Collins, at 8 precisely. Preceded, at 7.30, by SQUARING THE CIRCLE. Concluding with NO. Places may be secured at the Box-office and Libraries.

THE ROYAL ST. JAMES'S THEATRE.

KING-STREET, PALL-MALL. Sole Lessee and Manager, Mrs. John Wood. EVERY EVENING, Alfred Cellier's Comic Opera, in Three Acts, THE SULTAN OF MOCHA. Messrs. H. Corni, A. Brenner, Riley, and G. W. Anson; Miss Constance Loseby. Orchestra and Chorus of Seventy, conducted by the Composer. Preceded by the Farce NOTHING TO NURSE.—Mr. G. W. Anson. Doors open at 7, commence at 7.30. Opera at 8. Box-office open Daily from 9 to 5.

ALHAMBRA THEATRE ROYAL.

EVERY EVENING at 7.15, a Farce. At 8, LE VOYAGE DANS LA LUNE, Grand Opéra-Bouffe by Offenbach. Madame Rose Bell, Mesdames Robson, Newton, Beaumont, Chambers, Vane, and Miss K. Munroe; Messrs. Stoyler, Rosenthal, Jarvis, Hall, Paul, and H. Paulton. Grand Ballet des Chimères.—Première Danseuse, Mlle. Pertoldi. Grand Snow Ballet.—Première Danseuse Assoluto, Mlle. Pitteri, assisted by Mlle. Sismondi and Rosa Melville. Les Hirondelles (the Four Swallows) will be danced by Mlles. Neufcourt, Delechaux, Croschel, and Rosa (from Paris), assisted by the increased Corps de Ballet.

NATIONAL STANDARD THEATRE, Bishopsgate.

Proprietors and Managers, Messrs. John and Richard Douglass. Mr. Charles Morton's Opéra-Bouffe Company, from the Opéra Comique Theatre. Miss Emily Soldene and original Artists. Band and Chorus. MONDAY, MAY 15, and following evenings, at 7.30, GENEVIEVE DE BRABANT, by Offenbach. Followed by TRIAL BY JURY, by Arthur Sullivan. Characters by Miss Emily Soldene, Mr. Fred Sullivan, Mr. Knight Ashton, &c. Madame Sara and Troupe. Conductor, Mr. Richardson.

BRITANNIA THEATRE, Hoxton.—Sole

Proprietress, Mrs. S. Lane.—Mr. Macdormott's Drama BROUGHT TO BOOK will henceforth be called CIVIL AND MILITARY.—Every Evening, at 8.45, CIVIL AND MILITARY. Mrs. S. Lane, Mr. G. H. Macdormott, Messrs. Newbound, Charlton, Drayton, Bigwood, Lewis; Mlles. Lizzie Dent, Bellair, Mrs. Newham. Concluding with (Wednesday excepted) FAITHLESS WIFE, adapted by Mrs. S. Lane—Messrs. Reynolds, Fox, Reeve, Pitt; Mlles. Adams, Rayner. Wednesday. Benefit of the Loyal United Friends' Society.

ROYAL GRECIAN THEATRE, City-road.—Sole

Proprietor, Mr. Geo. Conquest. Dancing on the New Platform. The Grounds Brilliantly Illuminated. On MONDAY and during the Week, at 7, to commence with Conquest and Pettit's great Drama SENTENCED TO DEATH.—Messrs. W. James, G. Sennett, Vincent, G. Gillett, Symes, H. Nicholls, Grant, &c., and Geo. Conquest; Misses E. Miller, Victor, Devil, &c. After which, Incidental Dances. To conclude with COURIER OF LYONS, on Wednesday and Thursday with MERCY'S CHOICE. Acting Manager, Mr. Alphonse Rogues.

ROYAL AQUARIUM THEATRE.—Open at 7;

commence 7.30. EVERY EVENING, J. P. Burnett's highly-successful Drama of JO, adapted from Charles Dickens's "Bleak House," which has been played with such enormous success at the Globe Theatre for the past two months. Miss Jennie Lee, Misses Nelly Harris, D. Drummond, F. Robertson, K. Lee, Milton, and Eloise Juno; Messrs. Burnett, Howell, C. Steyne, C. Wilmot, Cartwright, Edwards, and Edward Price. Prices from 1s. to £3 13s. 6d. Box-office open from 11 till 5. No fees for booking. The piece produced under the direction of Mr. Edgar Bruce.

MISS JENNIE LEE will appear EVERY

EVENING, as JO, at the ROYAL AQUARIUM THEATRE.

JO.—70th Night of this successful Drama.—EVERY EVENING, at the ROYAL AQUARIUM THEATRE. Miss Jennie Lee in her wonderful personation of Jo at 8.15.

ROYAL AQUARIUM THEATRE.—MORNING

PERFORMANCE, SATURDAY (THIS DAY), May 13, at 2.30, of OUR BOYS. Supported by the entire company of the Vaudeville Theatre, and under the direction of Messrs. James and Thorne.

ROYAL AQUARIUM.—GREAT FLOWER

SHOW.—TUESDAY and WEDNESDAY, MAY 16 and 17. Greatest Display of Roses ever seen in London. Fellows' Life Nominees and Season Tickets free. Admission to the Public, on Tuesday, by Tickets, taken on or before Monday, 3s. 6d.; on Tuesday, at the door, 7s. 6d.; after 6 p.m., 2s. 6d. On Wednesday, 1s. all day. Band of the Grenadier Guards each day.

CREMORNE GARDENS.—Proprietor and Manager,

Mr. John Baum.—Open on SUNDAY for Promenade, admission by Refreshment Card. 6d.—MONDAY, and during the Week, "The Village Romp." Ballet Divertissement, arranged by Mlle. Menzelli. Dancing on the Monster Platform. Orchestra conducted by H. Seibold. De Vere, the Conjuror. Comic Ballet by the Lauris. Lillo and Elspa in an astounding Gymnastic Performance. Joseph Spencer commenced to walk 3000 miles on April 10; he has undertaken to complete the distance in sixty days—he finished 1455 miles yesterday (Saturday). The temporary Skating Rink, open from 10 till 1 and 2 till 7; admission (including the use of skates), 6d. Admission to the Gardens, One Shilling. The Hotel now open for Dinners, Teas and Suppers.

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PHILHARMONIC SOCIETY.

Conductor, Mr. W. G. Cousins.

ST. JAMES'S HALL.

FOURTH CONCERT, MONDAY, MAY 15, 8 o'Clock. Vocalists—Madame Bianca Blume (from La Scala, Milan) and Madame Patey. Stalls, Sofa or Balcony, 10s. 6d.; Balcony, Reserved, 7s.; Unreserved, 5s.; Admission, 2s. 6d.

Stanley, Lucas, Weber, and Co., 84, New Bond-street, W.; usual Agents; and Austin's Ticket Office, St. James's Hall.

MME. TUSSAUD'S EXHIBITION, Baker-street.

PORTRAIT MODELS of his Royal Highness the Prince of Wales, M.W.G.M. of Freemasons of England, the Emperor and Empress of Russia, Emperor and Empress of Germany, King Alphonso XII., Victor Emmanuel, the Duke and Duchess of Edinburgh, Dr. Keeney, M.P. Costly Court Dresses. The complete line of British Monarchs, and 300 portrait Models of Celebrities. Admission, One Shilling. Children under Twelve, Sixpence. Extra Room, Sixpence. Open from 10 a.m. till 10 p.m.

MR. and MRS. GERMAN REED'S ENTERTAIN-

MENT.—AN INDIAN PUZZLE. By Gilbert and Arthur A'Beckett; Music by German Reed, in which Mrs. German Reed, Miss Fanny Holland, Miss Leonora Braham, Mr. Corney Grain, Mr. A. E. Bishop, and Mr. Alfred Reed will appear. After which, SLAVES OF THE RINK, by Mr. Corney Grain; and GRUMP'S MENAGE, by John Hermitage; Music by F. E. Barnes. Every Evening (except Thursday and Saturday), at 8; every Thursday and Saturday at 3. Admission, 1s., 2s.; Stalls, 3s. and 5s.—ST. GEORGE'S HALL, Langham-place, Oxford-circus.

NEW LION HOUSE.—The ZOOLOGICAL

SOCIETY'S GARDENS, Regent's Park, are OPEN daily (except Sunday). Admission, 1s.; on Monday, 6d.; Children always 6d. Popular Lectures upon Zoological Subjects are given in the Lecture-room on Thursdays at 5 p.m. The Band of the Royal Horse Guards, under the direction of Mr. Charles Godfrey, will (by permission of Colonel Owen L. C. Williams) perform in the gardens, for the first time this season, on Saturday, May 27, at four o'clock, and on every succeeding Saturday, at the same hour, until further notice. The new Lion House is now open.

THE GLACIARIUM.

THE FIRST AND ONLY REAL ICE-RINK IN EXISTENCE.

THE OLD CLOCK HOUSE,

379, KING'S-ROAD, CHELSEA, S.W.

The large Rink now completed and permanently frozen over, is open for Skaters.

Admission—by Visitor's vouchers only—which, together with the club rules and other particulars, can be obtained upon application by letter to the Secretary, April 25, 1876.

HARRINGTON E. O'REILLY.

GRAND CENTRAL SKATING RINK and

PROMENADE CONCERTS, Holborn (late Amphitheatre), OPEN DAILY, 11 a.m. to 2 p.m., 3 p.m. to 5.30 p.m., and 7 p.m. to 11 p.m. Full Band Afternoon and Evening. Plimpton's Skates. Admission, 1s.; including use of skates, 1s. 6d.

THE SOUTH KENSINGTON SKATING RINK,

Roland-gardens, near the Gloucester-road and South Kensington Stations. Entrance from Thistle-grove. Admission, 1s. 6d. Skates, 6d. Hours, 10.30 to 1; 3 to 6; and 7.30 to 10.

Plimpton's Skates used. All communications to be addressed to the Secretary.

MASKELYNE and COOKE.—The EGYPTIAN

LARGE HALL, Piccadilly, London.—EVERY DAY, at 3 and 8. These Royal Illusionists and Exposers of so-called Spiritualism give their marvellous Séances twice every day with unabated success. The entertainment is pronounced by the entire Press of London to be unique, refined, mysterious, and exceedingly clever and amusing. Psycho, the world-famed automaton, is exhibited at each performance; and, in addition to playing at whist with any three ladies and gentlemen who volunteer from the audience, works out sums in arithmetic, spells any English words, and displays wonderful ability in clairvoyance by naming the very words written by strangers, and reproducing them, closely imitating the handwriting without the written papers leaving the sight of the audience even for a single moment. The light and dark Séances are full of exciting mysteries, and are being continually replenished with new and startling effects. The present programme includes the great sensation of Mr. Maskelyne floating over the heads of the audience without visible agency, although the gas on the stage is kept burning and powerful lights follow the aerial flight. Admission—Reserved Seats, 5s. and 3s., which may be booked free of charge at the Box-office; Unreserved Seats, 2s. and 1s.—W. Morton, Manager.

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BRACELETS, " " " " 140s., £300.

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In all Jewellery sold or re-arranged by Mr. Streeter, the Stones are mounted in 18-Carat Gold.

JEWELS OF RICH AND EXQUISITE FORM.—*Cymbeline*, Act I. sc. II.

ANSWERS TO CORRESPONDENTS.

L. P.—We are unable to furnish the required information. Write to Mr. Tozer, marine artist, Gravesend. He would doubtless serve you as well.
W. T. A., North Cornwall.—We see no chance of using the sketch.
J. J. E., Limerick.—Want of room must be our excuse for not availing ourselves of your kind offer.
H. P., Liverpool.—Your suggestion is under consideration. Kindly repeat the former portion of it, more specifically, next week.

We deem it necessary to state that Mr. C. WADDY is no longer connected in any capacity with the ILLUSTRATED SPORTING AND DRAMATIC NEWS.

THE ILLUSTRATED
Sporting and Dramatic News.

LONDON, SATURDAY, MAY 13, 1876.

Circular Notes.

SIR CHARLES DILKE appeared for the first time in the part of Sisyphus at the Theatre Royal, St. Stephen's, last Tuesday night, in the presence of an audience more select than numerous. The rolling stone gathered very little during its brief uphill journey. The reforming Baronet took nothing by his motion. The Royal Academy is today as secure for good or ill of its fat independence as it was before the member for Chelsea entered his protest against the existence in its present state of the Burlington House Corporation. And we cannot say that we are sorry. If the Academy is to shape its policy more in accordance with the art-requirements of the times, the nature of the change must be indicated by reformers who know rather more about what is really wanted than Sir Charles Dilke or any of his less than half-informed following.

"We might mention such names as Rosetti, Burne Jones, Linnell, Holman Hunt, Moore, Prout, David Cox, Nasmyth, Girtin, Copley Fielding, old Crome, Haydon, and John Martin, who were none of them members of the Academy." To such names he might with great propriety have added three or four hundred more if he had possessed the requisite knowledge of his subject and the House the requisite patience to listen to the recital. But, however, leaving the old-world group out of the question—Samuel Prout, David Cox, Nasmyth, Copley Fielding, and old Crome belong to a past age—let us ask Sir Charles Dilke if he is sure he is speaking by the card when he mentions such names as Rosetti, Burne Jones, Linnell, and Holman Hunt? Would Rosetti accept an associateship if it were offered him? Is Burne Jones deserving of one? Is it not a fact that W. Linnell was offered the honour and declined it—possibly on the ground that the reward came too late—and that Holman Hunt was nominated years ago by Millais, and then withdrawn from the list of candidates by his own desire? Poor Haydon's quarrel with the Royal Academy need not be exhumed, but one shudders to think what would have happened if he and John Martin had been members of the Academy at the same time. Every Associate and R.A. has the right to exhibit eight works. That number of Haydon's or John Martin's in the old show-rooms would have made the outsiders sing precious small. Another question, and we are done with Sir Charles Dilke. To which Moore do you refer? Henry or Albert, or their brother?

"Mr. Neville-Grenville hoped the Academy would make some change by which eminent artists like Mr. Holman Hunt, M. Gustave Doré, and Miss Thompson might be induced to leave off exhibiting in other places." Really! If Mr. Neville-Grenville would take the trouble to inquire, he would probably discover that the three "eminent artists" named are persons who are fonder of a happy amalgamation of glory and—shillings than they are of glory alone. Has Mr. Neville-Grenville never heard of the British dealer? Great is Miss Thompson, and so is Galloway; the touch of Holman Hunt cannot be equalled, nor the handling of Agnew. And M. Gustave Doré. Could he avenge Waterloo at the Academy? We throw not. Vanquishing an enemy is one thing—making him settle the bill another.

"To-night! Come and see Mr. Peter Taylor And his Wonderful Detective Dog 'Rose!' Who was (sic) the means of bring (sic) to light the Awful Blackburn Tragedy. Rose was the first to the Chimney." The advertisement from which these extracts have been made emanates from the Mechanics' Music-Hall, Hull. We are not acquainted with the present whereabouts of "Morgan," "Rose's" companion-detective; but should not be surprised to hear that they are "running him," minus the renowned Mr. Peter Taylor, at a rival show. Three leading lines in the bill, other than those we have quoted, are:—

"So give Credit where Credit is due. And the Talented Company of Star Artistes. Time and Prices as Usual."

It is interesting to know that "Peter Taylor was left an orphan at an early age, and was sent by his sister to Freckleton School, Lancashire; and afterwards sent by his grandfather and grandmother to Fleetwood and

Preston to serve his time as a painter and grainer. Now, Peter, like his father, was very fond of dogs, and generally had a good dog for hunting. Some nineteen years ago Peter had a *springer spaniel* given to him by a mate, and he has bred from the same until he bred the present noted dog 'Rose.' As there has been so much controversy about the dogs, the reader is informed that the other dog, 'Morgan,' is not a bloodhound at all, but simply a bull by an Irish setter." We trust that the nobility and gentry of Hull and its vicinity have shown a proper appreciation of the highly moral and intellectual entertainment provided for them by the proprietor of the Grimston Music-Hall.

Part of the advice given in the old Scotch ballad "Gin ye meet a bonnie lassie"—that part which enjoins a rubbing "down wi' strae" we mean—might well be taken by the advertiser in the *Manchester Guardian* who figured in the "Wanted's" in this ingenuous fashion:—

A RESPECTABLE YOUNG PERSON Wants Cleaning.—Apply —.

Our Pictures and Sketches.

PETRARCH.

As "Pavo" might say, another chapter has to be added to "Petrarch's Lives" but the incidents of this new chapter will be found recorded so amply on another page, that we need do nothing further here than commend to our readers Mr. John Sturgess's faithful drawing of the Two Thousand victor on our front page.

A PAGE FROM THE THEATRES.

If not to paint the lily, it were certainly a work of supererogation to supplement the flattering notices of our Captious Critic or the scathing criticisms of our dramatic censor by a fresh review of the light and attractive pieces pictured on our second pictorial page. It may be regretted, however, that in limning some of the personages in Mr. Alfred Cellier's *Sultan of Mocha*, at the St. James's, Mr. Furniss has not been able by some pictorial artifice to convey a notion of the bright and lively music which is the chief charm of the comic opera, albeit the leading rôles are enacted so capably by Miss Constance Loseby, Messrs. H. Corri, A. Brenner, and G. W. Anson. Now that Mrs. John Wood, by-the-way, has reopened the St. James's with a novelty so fresh and entertaining, may we express the hope that this captivating actress will provide a succession of pieces attractive enough to keep the doors of this theatre, so conveniently situated for the clubs, open all the year round? *L'Africaine* may be said to have lost some of its charm now the opera of that name is no longer fresh; but the burlesque nevertheless continues to provide abundant amusement for the easily-tickled audiences of the Strand. The revival is principally noteworthy for the illustration it affords of the rapid advancement shown by that vivacious Strand favourite, Miss Angelina Claude, the increasing refinement of whose arch style of acting merits recognition. How Miss Claude and Miss Lottie Venn play into each others' hands, and how Messrs. Marius, Terry, and Cox add to the liveliness of *L'Africaine*, the playgoer will, doubtless, hasten to judge for himself. *The Gascon* has proved, as we anticipated it would prove, a remunerative drama at the Olympic; and this success may be attributed to the chivalric dash of Mr. Henry Neville as the D'Artagnan of the play, and to the personal charms of Mrs. Rousby as Marie Stuart. *Le Voyage dans la Lune*, despite the mechanical, telescopic-pictorial advertisements on the dead walls of London, draws well at the Alhambra, thanks to the exceedingly bright and witty libretto of Mr. Henry S. Leigh, the tripping music of Offenbach, the singing and acting of Madame Rose Bell, Miss Katherine Munroe, and Messrs. Rosenthal, Stoyler, and Paulton, and the exceptionally alluring Ballet des Chimères and Snow Ballet, of which Pertoldi and Pitteri are the stars.

MANCHESTER HORSE SHOW.

Our last Impression contained a detailed account of this highly successful show, and we now present our readers with a page of sketches made thereat by Mr. Sturgess. We may remark at the outset that we were glad to hear from the management on Saturday that the affair had proved so attractive, notwithstanding that it unfortunately happened in the same week as the Two Thousand, which circumstance prevented a good number from being present, including, amongst others, the noble president. There was some excellent jumping, much amusement being afforded to the spectators at the water; but a stoutly-built stone wall, stated to be 4ft 9in, but looking more like 5ft 6in, and this having a layer of turf across the top prevented a big hole from being made in case of a mistake, was the most formidable obstacle, and visions of grief arose in our mind as we contemplated it. However, nothing serious occurred, it being negotiated by all the competitors with more or less success. There was our old friend Shaghton Holt, looking as much like a lath as of old; but he was hardly up to his usual form, and brought down a heap of stones at each attempt. Mr. J. Welburn's Black Bess, cleverly steered by Miss Barker, cleared it each time like a buck, without dislodging a single stone, as shown in our sketch. This was likewise accomplished by Mr. J. Cossin's wiry bay Bismarck, who looked fit to jump over the moon.

Comparisons are odious, but we cannot here refrain from indulging in one. At Manchester the spectators are not slow to express their appreciation of a good performance by hearty rounds of applause after it has been achieved, while at the Islington Show the hooting and yelling which goes on as horses charge their fences is enough to frighten any high-spirited animal out of his wits. Our heart has been sick, our ear has been pained many a time and oft at all this clamour. It is surely enough to ask a horse to do a big jump in cold blood, with strange surroundings without an accompaniment of sweet sounds, which would do credit to a horde of South Sea Islanders.

Mr. T. Statler was again to the front with his splendidly-appointed tandem, and handsome bays, Sensation and Surprise, a sketch of which we gave last year. This gentleman's magnificent chestnut mare Speculation is a wonder, has splendid action, and looks far more like a stallion. Mr. Statler intends getting a leader for her, but with all his enterprise we imagine it will not be easy to find one who will get out of her way. An amusing incident occurred in the upset of Mr. Wm. Mathew's tandem. A very accomplished whip travelled to Manchester to "tool" the machine, and, wishing to show his skill, performed the figure eight rather too well, the result being a complete spill. The wonder is not a strap was broken—the shaft went over the wheeler's back, and both horses immediately stopped and stood quite still. To show that our friend was an artist, he

quietly picked himself up, smoothed his hat, which rather represented an accordion, and remarked, "You see what can be done with practice."

THE KENNEL CLUB FIELD TRIAL SPRING MEETING.

We present a series of sketches illustrative of this meeting, from the pencil of Mr. Moore; and in connection therewith we may quote the remarks of a contemporary:—

"After the short and unsatisfactory trials at the Shrewsbury meeting, it was a treat to lovers of the pointer and setter to come to a gathering where, at all events, their favourites' performances met with some consideration, and the subscribers had the advantage of 'a fair run for their money.' Nothing could be better than the manner that this year the Kennel Club had the luck to secure; and with the glorious weather, full list of entries, and quantity of game with which we were favoured, the vexed question of 'field trials' ought to have been solved, if it ever will be. Of Mr. Brewis's liberality it is impossible to speak too highly. Placing at the disposal of the public a fine estate, he not only superintended the management of the ground, but had the fallows driven, and saw that the lunch should be luxurious, and, entering thoroughly into the spirit of the sport, did everything he could to make the meeting what the first day, at any rate, has been, a brilliant success. Some idea of the amount of game may be realised by the fact that the Prince of Wales and a party comprising eleven guns killed 172 brace in one day on an adjoining manor—of course driven birds: and on the very ground on which we ran off the puppy stakes, Mr. Brewis and his friends saw ninety-four head fall in a single day not long ago. The judges were the Rev. Thomas Pearce and Mr. J. H. Salter, the latter gentleman being well known as a breeder of greyhounds, amongst which must be reckoned The Squatter, who ran up for the Waterloo Cup, whilst amongst his kennel celebrities must be counted the black and tan setter Rex and the Sussex spaniel Chance.

FIELD TRIAL DERBY, for pointer and setter puppies bred in 1875; the winner to receive £50, the second £20, and the third and fourth £10 each; 102 subscribers.

Viscount Downe's bk w d setter Young Sam, by Llewellyn's Sam—Bess, 1 year 2 months.....	beat	Mr. W. Lort's liv w d setter Glen, by Ranger—Cunliffe Brookes's Jewel, 1 year 4 months.....
Mr. S. Price's liv w b pointer Whim, by Bang—Bissett's Moll, 1 year one month.....	"	Mr. J. H. Whitehouse's liv w d pointer Bray, by Macgregor—Nina, 1 year 4 months.....
Mr. B. Field's bk w t b setter Belmont, by J. Bishop's Brackley—Bell, 1 year 2 months.....	"	Mr. G. de L. Macdonald's liv w b setter Magnet, by Shirley's Rock—Lillywhite, 1 year 3 months.....
Mr. G. T. Bartram's bk w m d pointer Special, by Whitehouse's Pax—owner's Romp, 1 year.....	"	Mr. R. J. Lloyd Price's liv w d pointer Lucky Sixpence, by Drake—Nimble Ninepence, 1 yr.....
Mr. G. Brewis's w b k b setter Balsham, by Macdonald's Ranger—Bishop's Dumpsey, 1 year 3 months.....	"	Mr. H. D. Brandeth's w liv b setter Bessie II., by Shirley's Rock—Lillywhite, 1 year 3 months.....
Mr. E. Bishop's liv w d pointer Roy, by Brighton—Flora, by Drake, 1 year 3 months.....	"	Mr. A. P. Lonsdale's liv w b pointer Min, by Price's Mike—Watt's Mab, 11 months.....
Viscount Downe's bk w d setter Dan, by Llewellyn's Sam—Flash, 1 year 1 month.....	"	Mr. T. B. Bowers's bk w t b setter Blue Bell III., by Laverack's Blue Prince—Cora, 1 year.....

Belmont beat Young Sam

Whim beat Special

Whim beat Roy

Dan beat Balsham.

III.

Dan beat Belmont and Whim.
Lord Downe's Dan (setter), first prize; Mr. S. Price's Whim (pointer), second prize; Mr. B. Field's Belmont (setter), third prize; Mr. E. Bishop's Roy (pointer), fourth prize.

STUD NEWS.

THE MENTMORE STUD.—April 19, Mr. Batt's Nella, a brown colt, she will be put to Favonius; 20, the Mentmore Stud's Corisande, a bay filly by Mandrake, and will be put to Macaroni; same day, the Duke of Westminster's Red Start, a bay filly, she will be put to Favonius; 21, Mr. Crowther Harrison's Apple Sauce, a bay colt by Favonius, and will be put to him again; 25, Mr. McMorland's Maypole, a chestnut colt by Toxophilite, and will be put to Restitution; 26, Mr. McMorland's Aline, a bay or brown colt by Toxophilite, and will be put to Macaroni; 27, Mr. Thomas Lant's Wallflower, a bay filly, she will be put to Favonius; same day, Mr. Howland's Freestone, a bay colt by Restitution, and will be put to him again; 29, the Mentmore Stud's Tourmaline, a chestnut colt by Mandrake, and will be put to Macaroni.

Finstall Park Stud Farm, Bromsgrove.—On April 19, Mr. R. D. Green Price's Scintilla, a bay colt by Cardinal York, and will be put to him again. On May 2, Bucolic, a chestnut filly by Paul Jones. On May 3, Mr. W. E. Everitt's Frailty, a bay filly by Cardinal York, and will be put to him again. The following mares have arrived to Paul Jones: Mr. Thomas Golby's Madam Walton, with a brown filly by Paul Jones; Aglaia, with a chestnut filly by Wildmoor; and a bay mare by Rataplan (barren).

Baumber Park.—March 30, Mr. Sharpe's Light Drum, a chestnut filly by Merry Sunshine; April 5, Mr. Sharpe's Fuchsia, a bay filly by Suffolk; 20th, Mr. Clarke's Dinah, a chestnut colt by Merry Sunshine; 20th, Mr. Clarke's Lexicon, a brown colt by Merry Sunshine; 24th, Mr. Swaine's mare by Irish Statesman out of Tuftiloe, a bay filly by Merry Sunshine; May 7, Mr. Sharpe's Galop, by Thunderbolt, a bay filly by Suffolk; 10th, Mr. Sharpe's Queen Bee (sister to Marsworth), a bay colt by Suffolk. The above are all put to Suffolk.

MAIDSTONE DOG SHOW.

This show commenced on Tuesday last, and continues open until Friday evening. There are a number of excellent dogs present, notably some animals hitherto unknown in the canine world, but which, we predict, will become famous before long. The single and open judging system answered admirably; we never heard fewer complaints, and the majority of those we did hear were frivolous. A full report of the show will appear next week, but it would be impossible to do justice to it on the present occasion. The arrangements are most excellent, and the success of the show is undeniable.

THE PRINCE OF WALES, we rejoice to say, has arrived home safely, in spite of the head winds the Serapis had to contend against since leaving Lisbon last Sunday afternoon. His Royal Highness reached Portsmouth on Thursday, the day appointed. The Prince was welcomed before landing by the Princess of Wales and the young Princes and Princesses; the usual address was presented to him by the Mayor of Portsmouth, and their Royal Highnesses came to town in the evening. Proceeding first to Buckingham Palace to see her Majesty, the Prince and Princess and a brilliant suite afterwards went to Covent Garden Theatre, where *Un Ballo in Maschera* was performed in honour of the Prince's return.

FLOATING HOTELS AT PHILADELPHIA.—Among the novelties which the Philadelphia Centennial Exhibition introduces are a number of "floating hotels," or vessels fitted with special sleeping and dining accommodation, and moored in the river for the use of visitors, who may be unable to find accommodation in the city, or who may prefer this novel style of hotel.



Scene from LE VOYAGE DANS LA LUNE
at the ALHAMBRA.



Scene in the first Act of the
Circus

SKETCHES



St. James's Theatre
Dining scene
of the Sultan of Mocha



STRAND THEATRE
Scene from L'Africaine

THEATRES

Harry Furness

The Drama.

The leading dramatic events of the week are noticed separately below; they include the production, for the first time in England, of Lecocq's last new comic opera, *La Petite Mariée*, by M. Hombert's Brussels company (including the old favourites M. Alfred Jolly and Madame Delorme) at the Opéra Comique, on Saturday night; the return for a new engagement of Miss Neilson to the Haymarket on the same evening; the revival of the late T. Robertson's famous comedy, *Ours*, at the Prince of Wales's, and the production of two novelties on Monday evening—viz., Mr. Layton's burlesque of *Miss Gwilt*, at the Charing Cross Theatre, and a comedieta, translated from the French by Mr. Francis Drake, and entitled *Squaring the Circle*, at the Globe.

Signor Rossi appeared for the third time as King Lear on Monday afternoon, and this, his second essay at Shakspearean impersonations, has gained a far more favourable verdict from English audiences than his Hamlet. Highly elaborated and full of intensity throughout, it was a performance of great intelligence and consistency. In another column will be found a letter from the Italian tragedian in reply to the critics, and vindicating his conception and delineation of those two Shakspearean characters. On Wednesday evening Signor Rossi appeared for the first time at Drury Lane as Macbeth, and it is announced that he will successively appear as Romeo, Othello, and Coriolanus.

On Saturday afternoon, besides the day performances of *The Great Divorce Case* at the Criterion and *Our Boys* by the Vaudeville company at the Royal Aquarium Theatre, Mr. Henry

Irving appeared as Macbeth at the Lyceum, and Mr. Jefferson gave the first of his series of representations of Rip Van Winkle at the Gaiety matinée. On Wednesday afternoon *Hamlet*, with Mr. Henry Irving, was given at the Lyceum; and *The Hypocrite*, with Mr. Phelps and Mr. Compton, at the Gaiety.

HAYMARKET THEATRE.—Madame Janauschek, the German actress, terminated her not very successful engagement here on Friday night last week, when she made her last appearance in an English version of Schiller's play, *Mary Stuart*; and on Saturday evening Miss Neilson returned here for a short re-engagement, which she inaugurated by repeating her impersonation of Julia in Sheridan Knowles's play of *The Hunchback*, which had been so favourably received on the occasion of her recent benefit here two or three weeks since. Miss Neilson was admirably supported on Saturday evening by Mr. Hermann Vezin as Sir Thomas Clifford, Mr. Howe as Master Walter, Miss Minnie Walton and Mr. Charles Warner as Helen and bashful Cousin Modus, and Mr. Conway as the foppish Lord Tinsel. On Monday evening Mr. Wills's play of *The Man o' Airlie*, recently revived here for a couple of nights, was repeated, with Mr. Hermann Vezin in his original character of John Harebell; followed by *The Serious Family*, with Mr. Buckstone as amusing as ever in his old part of Aminadab Sleek, and Miss Minnie Walton as the sprightly widow, Mrs. Delmaine. During the remainder of the week *Measure for Measure*, with Miss Neilson as Isabella, was performed alternately with Tom Taylor's play of *The Overland Route*, with Mr. Buckstone in his original part of Lovibond. Miss Neilson is to appear as Julia in *The Hunchback* on Tuesday, Thursday, and Saturday evenings next week.

PRINCE OF WALES'S.—Frankly bowing to the adverse verdict

of the public, the management has withdrawn Mr. Byron's unsuccessful comedy *Wrinkles*, and revived the late Mr. T. Robertson's celebrated comedy *Ours*. Although, with the exception of Mrs. Bancroft, who still assumes her old part of Mary Netley, the present cast is entirely different to that of 1866, when the piece was first produced at this house, and at least two important characters are sustained, for the first time, by new representatives—Mr. Archer in Mr. Hare's great creation of the Russian Prince Peroyski, and Miss Helen Terry as the heiress, Blanche Haye, originally played by Miss Louisa Moore—the bright comedy has never been better performed, nor received with greater enthusiasm. Mr. Bancroft, Mr. Collette, and Mrs. Leigh Murray again effectively represent Hugh Chalcot, Sergeant Jones, and Lady Shendryn. Mr. Coghlan artistically fills the part of Angus Mac Alister, originally sustained by Mr. Bancroft, and Mr. Flocton is now the representative of Colonel Shendryn. The revival promises a renewal of its previous success.

PRINCESS'S.—In the French portion of the programme the two slight comediettas, *Comme Elles sont Toutes* and *La Grammaire* have been replaced during the week by two similar amusing trifles selected from the Gymnase and Palais Royal répertoires—M. Rosier's *Croque Poule*, a clever but somewhat broad duologue, sustained with delicate finesse and spirit by M. Didier and Madame Puget; and M. Clairville and Gastineau's one-act comedy, *Ernest*, already familiar to habitués of French plays, and which affords scope for the droll acting of M. Schey as the bewildered domestic who gives the title to the little piece, which is also well interpreted by Messrs. Feroumont, Noblet, and Merville; and by Mdles. Herbert and Daguy. As might have been anticipated, the experiment of



AMONG THE AMATEURS: SCENE FROM "PLOT AND PASSION," AS PLAYED BY THE BLACKHEATH DRAMATIC CLUB.

combining in the same evening's programme a hybrid entertainment of English drama and French farces has not been successful; and Mr. Horace Wigan has wisely decided on removing his Parisian artistes to the Royalty, which opens under his management to-night for the performance exclusively of French plays, commencing with the popular *Le Réveillon*, supported by Messrs. Didier, Schey, Merville, Lecourt, Noblet, Feroumont; Mesdames Berthe Legrand, Emma Puget, Hébert, Daguy, Fabert, &c., under the régieurship of M. Valnay.

NATIONAL STANDARD.—Mdle. Beatrice and her comedy-company have appeared here during the week in *Mary Stuart* and *John Jasper's Wife*. They conclude their four-weeks' engagement to-night, and will be succeeded, on Monday next, by Mr. Charles Morton's opéra-bouffe company from the Opéra Comique.

CRYSTAL PALACE.—The series of comic operas here are being successfully continued. On Tuesday Lecocq's *Giroflé-Girofla* was very well represented, the principal rôles being supported by Messrs. H. Corri, Perrini, Knight Aston, and Misses Annie Goodall, Emily Thorne, and Pattie Laverne; and for Thursday *The Duke's Daughter* (*La Timbale d'Argent*) was selected, with Madame Selina Dolaro, Annie Goodall, Josephine Corri, Annie Palmer, Pauline Rita, and Messrs. Kellcher, Campbell, and Royce in the leading characters.

ALEXANDRA PALACE.—Mr. Jefferson appeared here on Tuesday in his great impersonation of Rip Van Winkle; and *Lady Audley's Secret*, supported by Mr. J. Clarke, Miss Furtado (Mrs. John Clarke), Miss Brennan, and Miss Rose Egan in the leading characters, was announced for Thursday.

To-day's morning performances will be repetitions of those of last Saturday—Mr. Irving, for the last time, as Macbeth, at

the Lyceum; Mr. Jefferson as Rip Van Winkle, at the Gaiety; *The Great Divorce Case*, at the Criterion; and *Our Boys*, by the Vaudeville company, at the Royal Aquarium Theatre.

At the Lyceum, Mr. Tennyson's play, *Queen Mary*, will be performed for the last time to-night; and on Monday evening, *Richelieu*, with Mr. Henry Irving as the Cardinal will be revived for a few representations, to be followed by a series of plays in which Mr. Irving has previously appeared.

The only events for to-night are the opening by Mr. Horace Wigan of the Royalty, where he transfers his Parisian artistes from the Princess's, who will henceforth appear at the little theatre in Dean-street in a series of French plays, commencing with *Le Réveillon*; the production at the Adelphi of a new farce entitled *The Great China Question*, in which Miss Maggie Moore and Mr. J. C. Williamson will appear; and the production at the Strand of the comic drama of *His Last Legs*, in succession to *A Lesson in Love*, which was withdrawn, after its 132nd consecutive representation, last night.

The events announced for Monday evening are the opening, under the joint management of Messrs. Mapleson and Coleman, of the Queen's Theatre, for the reappearance of Signor Salvini, who will make his rentrée as Othello; the début in London of Sir Randal Roberts, Bart., who will appear at the Olympic in his own comedieta of *Under a Veil*; and the revival of *Richelieu*, with Mr. Henry Irving as the Cardinal, at the Lyceum.

GLOBE THEATRE.

"SQUARING THE CIRCLE."

Mr. Wilkie Collins's drama *Miss Gwilt*, greatly improved since its first production here by some judicious alterations and compressions, has gradually worked itself into a thorough

success, and now draws very full and admiring audiences, while the action is now carried on with closer sequence, and the representatives of the subordinate characters are thoroughly *au fait* to the business. The admirable acting of Miss Ada Cavendish as Miss Gwilt, of Mr. Arthur Cecil as the sleek and hypocritical Doctor Downing, and of Mr. Lyons as the villainous Manuel, is more effective than ever. The drama has been preceded during the week by a new comedieta translated from the French by Mr. Francis Drake, and entitled *Squaring the Circle*, the theme of which is the old one of self-inflicted misery, and the disturbance of an otherwise happy domestic couple arising out of the ill-founded suspicions of an over-jealous wife. Although not very novel, the incidents are amusing enough, heightened, too, by the ineffectual endeavours of the wholly innocent but somewhat silly husband to clear himself from his wife's unjust suspicions and appease her wrath and the good-natured endeavours of a gay young widow, a mutual friend, to restore peace, being, as usual, misconstrued, and only adding fuel to the fire. Partially convinced of the erroneousness of her suspicions, the young wife becoming submissive, and really loving her husband, readily agrees to forego all interference with his proceedings for the future. This sudden change on her part excites the jealousy of the husband, and it is his turn to vent his anger; but all eventually is explained, and peace is restored. The part of the jealous wife, Mrs. Marshall, was rendered with infinite brightness and piquancy by Miss Augusta Wilton; Miss Kate Rivers gave importance to the character of the lively young widow, Mrs. Fearon, by her refined and intelligent acting; and Mr. E. D. Lyons was highly diverting as the unjustly suspected husband.

CHARING-CROSS THEATRE.

"THE GWILTY GOVERNESS."

The slight sketch *All for Them*, which hitherto has served as a *lever de rideau* in the programme here, has been replaced by a new burlesque by Mr. G. M. Layton, produced on Monday night under the title of *The Guilty Governess and the Downy Doctor*, and which amusingly parodies Mr. Wilkie Collins's drama now being performed at the Globe. The little piece is in "one prologue and two compartments." In the former, which is written in verse, occasionally smart and pointed, the leading motives of *Miss Guilt* are cleverly condensed and good-naturedly caricatured in one short scene. Major Milroy informs his daughter of the engagement of the new governess. Miss Milroy is joined by her lover, Allan Armadale, and Doctor Downy, Miss Gwilt, and Manuel, in true burlesque style of song and dance, plot against the life of Allan Armadale. Then succeed the two chambers at the Doctor's sanatorium. Here the action of the original is departed from. Instead of the intended victim, Armadale, it is the Doctor himself who enters the poisoned chamber, and, sinking under the effects of an opiate secretly administered to him by Manuel, is visited by grotesque shadows. The terrible governess now enters the outer apartment and pours the deadly poison into the vaporiser, recounting as she does so the various effects of the liquid, from the deadly result of a full dose to the singular effect of a single drop changing hair to its original colour. Hearing the snores, groanings, and sneezings of the Doctor in his nightmare, she rushes into the fumigated chamber to find her co-criminal the occupant, instead of her intended victim; drags him into the outer room, and re-enters herself the fatal chamber. Armadale and Midwinter arrive just in time to recuscitate the doctor, and to find, on raising the governess, that the only effect of the vitiated atmosphere was to change her fiery-red locks to a snow-white *chevelure*. The comic business in the divided chamber produces great laughter, but does not fulfil the promise held out in the prologue; and the real success of the piece is due to the acting of Miss Farren as Miss Gwilt, Miss Royce as Doctor Downy, and Mr. Soutar as Manuel—all three in make-up and manner admirably imitating, in harmless caricature, the representatives of their prototypes at the Globe. Mr. Byron's apropos sketch of the "domestic-servant" grievance is now entitled on the bills *Pampered Menials*, and, with Mr. Reece's burlesque, *Young Rip Van Winkle*—in which Miss Farren's quaint song of "The Two Obadiahs" is alone worth a visit to hear—form a most enjoyable evening's entertainment. Another new apropos sketch is in preparation, to be entitled *Micawber Back-Garden Skating Rink and Fried-Fish Aquarium company, Limited*.

All for Her will be played for the last time at the Princess's on Friday night next, and on the following evening will be produced Messrs. John Sullivan and Tom Taylor's drama *Abel Drake*.

A NEW DOMESTIC DRAMA by Mr. Farjeon is in preparation at the Olympic, to succeed *The Gascon*.

MISS E. FARREN announces her first benefit to take place at the Gaiety Theatre on Thursday morning next, when Miss Ada Cavendish, Mr. David James, Mr. Charles Wyndham, and Mr. A. Cecil, together with other popular favourites, have volunteered their services.

ST. JAMES'S HALL.—Mr. Ambrose Austin's annual concert takes place here on Wednesday evening next, when, as usual on these occasions, a most attractive programme will be presented, and a host of popular artists will lend their aid. The leading vocalists will include Madame Marie Roze, Madame Patey, Miss Wilhelmina Gibbs, Mr. Edward Lloyd, Mr. Santley, and Mr. Sims Reeves. Mr. Reeves will sing Blumenthal's "Message," Tours's "Stars of Summer Night," and with Mr. Santley the duet of "All's Well."

WE are informed that Mr. Charles Calvert, whose highly successful productions of plays of sterling merit at the Prince's Theatre, Manchester, has earned for him a world-wide reputation, has been secured by Messrs. Jarratt and Palmer, of Booth's Theatre, New York, to superintend ten rehearsals of Lord Byron's *Sardanapalus*, at the hitherto unheard-of fee of 500 guineas, and all hotel and travelling expenses. The work will be produced on a scale of superlative grandeur, the mounting alone costing some £4000, and although this may appear a somewhat heavy sum, it is not to be wondered at when it is known that Mr. Calvert's last production in America, *Henry V.*, cleared in one year for this speculative firm no less a sum than £15,000.—*Newcastle Daily Journal*.

"THE BELLE'S STRATAGEM."—The forthcoming revival at the Lyceum of *The Belle's Stratagem*, which is now in active rehearsal, will afford Mr. Henry Irving an opportunity of appearing in the character of Doricourt, a favourite part with that hero of brilliant comedy, William Charles Elliston, and the one in which Mr. Irving himself made his debut before a London audience some fifteen years ago at the St. James's Theatre, the fair manageress, Miss Herbert, assuming the rôle of the sprightly heroine, Lætitia Hardy, in which Miss Foote had previously won fame. Written by Mrs. Cowley, who was the daughter of an obscure Devonshire farmer, and whose first vocation in London was that of a barmaid at a tavern, *The Belle's Stratagem*, certainly the best, as it was one of the most popular of its period—a century ago—affords matter of surprise at the insight into the manners, fashions, and foibles of the day displayed by its clever and self-taught authoress. As we have observed, it has afforded scope for the display of the talents of some of our best comedians of both sexes, and its revival on the boards of the Lyceum will infallibly excite much interest.

MISS ROBERTA ERSKINE, an actress whose absence from London is a distinct loss to metropolitan playgoers, has been scoring "honours" in the provinces with Mr. Jefferson, in the part of Gretchen.

RETIREMENT OF MADAME ARNOULD PLESSY FROM THE FRENCH BOARDS.—On Monday last this accomplished artist took a last farewell benefit at the Théâtre Française, upon which occasion the first, second, and third acts of *L'Aventurière*, the second and third acts of *Le Misanthrope*, the second act of *Don Juan*, *Le Legs*, and *Adieu*, formed the programme of the evening's entertainment. Jeanne Sylvanie Plessy, born at Metz, in 1819, was a daughter of a minister of the church, but who afterwards became a comedian. From an early age Jeanne Sylvanie imbibed a love of acting, and before she had attained her ninth year is said to have been able to recite a great portion of *Le Misanthrope* by heart. At the age of ten she was placed in the Conservatoire, at Paris, where she studied the dramatic art under Messrs. Michelot and Samson. In 1834 she performed at a small theatre in the Rue de Lanery—St. Aulaire, of the Comédie Française, having there established a species of dramatic performances combined with the services of an hotel, in which young aspirants for histrionic fame took part. The manner in which these performances were carried out is rather curious. Twelve to fifteen young persons of both sexes attended at the theatre when the plays, tragedy, comedy, or farce having been decided upon, the parts were chosen by lottery, every one being compelled to take the character he had drawn. It thus happened

that the corps dramatique had to represent a variety of characters—kings, peasants, walking gentlemen, lovers, fops, queens, walking ladies, princesses, waiting-maids, and old women. Here the talent of Mdlle. Plessy was discovered, and shortly afterwards she made her debut at the Française, in *La Fille d'Honneur* and *L'Hotel Garni*. Her success was complete. The public thought to find in her a second Mdlle. Mars, and Paris ran wild with the talent and beauty of this young creature, then only in her fifteenth year. Her next appearance was in *La Passion Secrète*, by Scribe, who immediately wrote for her *Le Verre d'Eau* and *Une Chaine*. Applications were made for the young debutante to proceed to St. Petersburg, but were declined. At this period to adopt a French phrase, she "created" *La Camaraderie*, *Les Indépendants*, *La Marquise de Senneterre*, *Valerie*, *La Calomnie*, *Don Juan d'Autriche*, *L'Etoile du Nord*, *Mademoiselle de Belle Isle*, *Les Demoiselles de St. Cyr*, *Le Mariage Raisonnable*, *L'Héritière*, *Le Bourne bien Faisant*, *Le Philosophe sans le Savoir*, *Le Misanthrope*, and other equally clever plays. While in the zenith of her glory she suddenly disappeared from Paris; and on July 2, 1845, the following announcement appeared:—"La Comédie Française.—Mdlle. Plessy, a member of this society, has suddenly left for London, where she has contracted for an engagement in that city and in that of St. Petersburg." At the same time the marriage of Mdlle. Plessy with M. Auguste Arnould, a dramatic writer, was announced. The fair fugitive away was, on Aug. 17, 1846, condemned before the Tribunal to pay a forfeit of 100,000*fr.* The sums, however, she received at the city of the Czar amply repaid her for any loss she might sustain through the above action, for, in addition of an annual salary of 45,000 roubles, she received a diamond ornament from the Emperor valued at 8000 roubles. So fêted was Madame Plessy Arnould by the Russians that she received fifty roubles for every act in the pieces she played in. At the end of ten years she returned to Paris, the forfeit money was not claimed, nor was the expense of the process asked for. A handsome salary was awarded her, and since that period her name has been identified with the following pieces:—*Louise de Lignerolles*, *Lady Tartuffe*, *Le Legs*, *Les Fausses Confidences*, *L'Aventurière de Fils de Giboyer*, *Le Post Scriptum*, *Chatterton*, *Henriette Maréchal*, *Maitre Guérin*, *Nany*, *La Grand Mama*, *Petite Pluie*, her last triumph. To conclude, the characters made by Madame Plessy Arnould amounted to a hundred and thirty-three. In losing Madame Arnould, the French stage has to mourn over the loss of one of its most brilliant artists. Of her it may be said that at St. Petersburg and in London

Her acting charmed the Russian Czar;
Pleased every critic west of Temple Bar.

Or, to adapt another poetical sketch,

Her smile was by a thousand smiles repaid;
Her art was nature, govern'd by the laws;
To acts of good full oft she lent her aid;
Her talents gained her thus, with hand the heart's applause.

Among the Amateurs.

BLACKHEATH DRAMATIC CLUB.

WE do not remember having seen a more successful performance than the fourteenth annual entertainment of the above club, given on the 3rd and 4th inst., at the New-cross Hall, in aid of the funds of the Seamen's Hospital, at Greenwich, and the Royal Kent Dispensary. The programme, as originally arranged, was *Plot and Passion* and *Meg's Diversion*, but the latter piece had to be changed for *Orange Blossoms* at three days' notice, in consequence of serious illness in the family of Mr. J. R. Taylor, who was to have undertaken the important rôle of Jasper Pidgeon. *Orange Blossoms*, however, exhibited no signs of hasty preparation. Mr. P. A. Davies was especially good as Septimus Symmetry, and his acting exhibited great talent for comedy. Mr. G. F. Sanders was effective as Falcon Hope, and Mr. Addis humorous as the old dandy, Colonel Clarence. The ladies' parts, Violet Hope and Isabella Clarence, were most efficiently filled by Miss Montgomery and Miss Masson, while "little Loo," the man-hater, found an apt representative in Miss Kate Phillips, whose manner, however, was somewhat jerky. *Plot and Passion*, associated in the minds of playgoers with the names of Robson, Emery, and Alfred Wigan, is probably as intricate and difficult a drama as could be attempted by amateurs, although a great favourite with them, owing probably to the fact that it possesses several good parts and enables managers more easily to satisfy the claims of histrionic ambition. However, the result proved that the members of the Blackheath Dramatic Club had not over-estimated their capabilities. The drama was admirably played and put upon the stage from first to last. The club were fortunate in having so able and artistic an exponent of Marie de Fontanges as Miss Masson. She has a fine voice, an intelligent face, and an elegant figure. This young lady is destined with a little more practice to be a valuable acquisition to the London boards. Miss Montgomery was an excellent Cecile. Mr. C. D. Davies, whose entry was greeted with considerable applause, was especially good in the uphill and difficult part of Desmaretz, one of the earliest Olympic successes of the late Mr. Robson. His make-up was, as usual, most effective; and his delivery of the part evinced that care and intelligence which he invariably bestows on the characters he assumes. We must speak in terms of great praise of the highly-finished manner in which he acquitted himself of the great part assigned to him, and he fully deserved the calls he received. The part of Fouché was no less well rendered by Mr. Charles West. His scene with Marie de Fontanges at the end of the first act was particularly effective, and merited, on the part of both, the decided demand from the audience for the rise of the curtain. As Henri de Neuville, Mr. I. T. Oliver's was a praiseworthy effort. His bearing was gentlemanly and unstrained, his voice clear, his enunciation distinct. The only fault we could find with him was that he might have shown a little more tenderness in some of his love passages. Mr. E. Harding played the shallow Marquis de Cevennes somewhat heavily, but had evidently bestowed care on the study. As is not frequently the case with amateur clubs, the minor parts were well cast. Mr. E. M. Browne, the efficient stage manager, made a decided hit in the character of the monosyllabic Grisboulle, and deserved the laughter which greeted his scanty utterances. Mr. F. Furze was Jabot, and Mr. A. Booth was Berthier. A new and pretty proscenium and effective scenery and dresses had been supplied by Mr. Harrison, of Bow-street; while the "makes-up" of Mr. Wickens, the club perruquier, were excellent. A first-rate orchestra of fourteen performers, under the leadership of Mr. R. R. Wimperis (late of the Royal Marine band) played various selections. The hall was crowded on each evening with a brilliant and fashionable audience, and the entertainment was so successful that we give an engraving of a scene from the principal piece. The Blackheath Dramatic Club has already contributed to charities upwards of £600. The entertainments were given each evening on this occasion in aid of the funds of the Seamen's Hospital at Greenwich, and the Royal Kent Dispensary, which will, no doubt, be considerably benefited thereby.

AMATEUR DRAMATIC PERFORMANCE AT STOKE NEWINGTON.—On the 3rd inst., a dramatic performance of more than ordinary merit was given at the Stoke Newington Assembly Rooms, in aid of a local charity, by a company of amateurs, assisted by Miss Fanny Addison and Miss Lindley. The play was Lord Lytton's comedy, *Money*, a somewhat ambitious selection, which was, however, fully justified by the result. The highest praise must be awarded to the Sir John Vesey of Mr. G. T. Skilbeck, and the Stout of Mr. Rockingham. Mr. Rockingham was especially deserving of credit for the skill with which he toned down the vulgarity of the bustling political economist. One of the most

noticeable features of the performance was the Sir Frederick Blount of Mr. Ebsworth, who not merely founded his style upon that of Mr. Bancroft, but copied the most minute details of his manner and appearance. The mimicry was such as to imply powers as an actor which it would be interesting to see turned to better account in a more original reading of a character. The difficult part of Alfred Evelyn was taken by Mr. Rymer, who is well known in the north of London as an excellent amateur elocutionist. His performance was marked throughout by great refinement and good taste, and in some scenes—for example, that with Stout and Glossmore and the club scene—his acting was very effective. Mr. Rymer's chief faults were those to which amateurs are necessarily liable. We may mention a certain stiffness in attitude, especially about the arms, and a deficiency of force in the more impassioned speeches. In the scenes with Clara Douglas the latter was particularly noticeable. It struck us that Mr. Rymer had probably been "coached" by some one who had erred in the direction of over-restraint. This was the more to be regretted as Mr. Rymer showed occasionally that he had plenty of energy in reserve. In one scene he was obviously much confused by the representative of Graves, whose knowledge of the words set down for him was somewhat fragmentary. In fact, in the later portion of the comedy it would be more correct to say that this gentleman occasionally remembered his part than that he occasionally forgot it. It is only fair to say that, apart from this, his acting as Graves was often very good, the dancing scene with Lady Franklin evoking much applause. The gentleman who played Captain Dudley Smooth failed altogether to realise the character so obviously suggested by the dramatist. Instead of being imperturbably cool, he looked as if he had something weighing on his mind. These criticisms would be uncalled for if the quality of the acting generally had not been such as to require to be judged by a higher standard than that usually accepted in the case of amateurs. The other characters were fairly sustained. Miss Lindley, as Clara Douglas, acted effectively; but showed a great tendency to over-emphasise her sentences, and, indeed, adopted a tone of almost continuous exclamation. Miss Fanny Addison gave a very good impersonation of Lady Franklin, founded upon that of Mrs. Bancroft. It was chiefly marred by a most unfortunate "make up," which was apparently calculated for a large theatre instead of a room of moderate size. We must not omit to mention the graceful rendering of the thankless part of Georgina Vesey by a lady whose name did not transpire. The stage manager was Mr. Hastings, of the Prince of Wales's Theatre, whose assistance, no doubt, contributed greatly to the success of the entertainment.

Music.

Music intended for notice in the "Monthly Review of New Music," on the last Saturday of each month, must be sent on or before the previous Saturday.

ROYAL ITALIAN OPERA.

RICHARD WAGNER'S *Tannhäuser* has at length been heard in England, and its production, on Saturday last, at the Royal Italian Opera, is likely to prove the most interesting musical event of the season. The greatest pains had been taken to ensure a worthy performance of the work; and it will be seen that the following cast of the principal characters was unquestionably strong, and that all the incidental details were in good hands:—

Elisabetta	Mdlle. Albani.
Venere	Mdlle. D'Angeri.
Un Pastore	Mdlle. Cottino.
Valter	Signor Pavani.
Volframo	M. Maurel.
Il Langravio	Signor Capponi.
Enrico lo Scrittore	Signor Sabater.
Bitterolf	Signor Sclara.
And	
Tannhäuser	Signor Carpi.
Conductor, Signor Vianesi.	

The Scenery by Messrs. Dayes and Caney. The Costumes by Mons. Hennier, Messrs. Auguste and Co., Madame Wallet, Mrs. James, Madame Dubrel, and Assistants. The Appointments by Mr. Labhart. The Machinery by Mr. Garnsey. The Mise-en-Scène by Mons. Desplaces.

The opera attracted a large audience, but there was less excitement visible than was manifested when the same composer's *Lohengrin* was produced last year. *Tannhäuser* is an earlier work, and is in few respects an exemplification of those startling theories which have been latterly propounded by Wagner. It contains set melodies and complies with most of the recognised musical formula. As in all Wagner's operatic dramas, its dramatic interest is made paramount. Wagner writes his own libretto, and the paternal instinct which characterises poets leads him to preserve the poetic offspring of his brain at the risk of being frequently diffuse and sometimes tedious. Nevertheless, *Tannhäuser* is to all intents and purposes an opera, and not, like his more recent works, a poem accompanied by the orchestra, with tuneless obbligati for the vocalists.

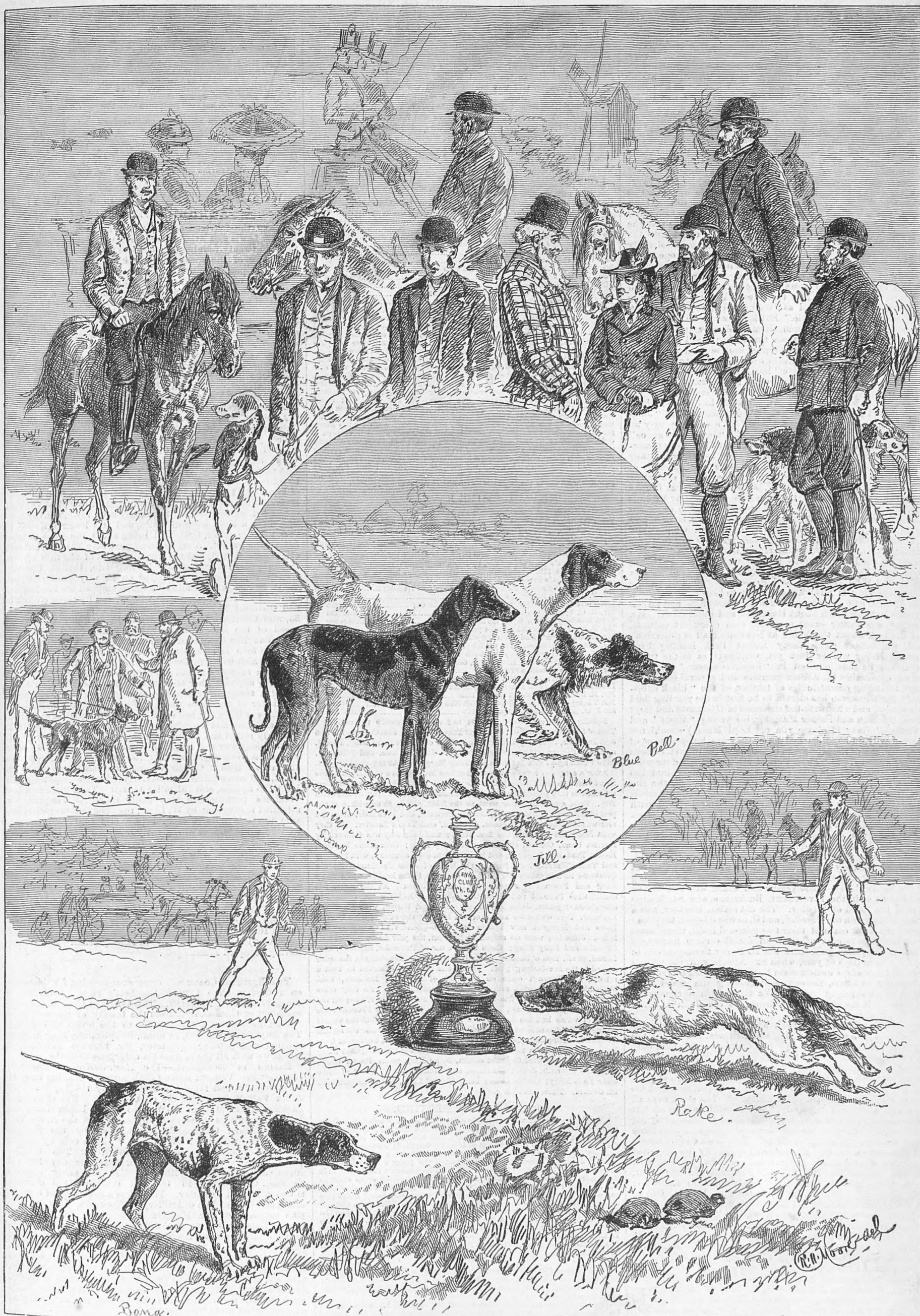
The libretto of *Tannhäuser* is based upon a German legend of the thirteenth century, into which the author has woven incidents that pertain to the history of literature. In Teutonic mythology, the goddess Holda held a place as the personification of the power that controlled the productive forces of the earth; or, in other words, she was the Goddess of Spring. In the winter, it was believed she hid herself, and caused the barrenness of the earth; and her reappearance was celebrated by a festival at the commencement of May. In the attempts to annihilate Paganism, Christianity gave the worst attributes to the heathen deities, and taking advantage of the fact of Holda, from her retirement in the winter, being sometimes called the Goddess of Death, the priests represented her as a sorceress, who employed the charms and beauties of nature as a seductive bait to lure mortals to her retreat, and keep them captives for a year. Later, Holda became confounded with Venus, and was credited with the Greek and Roman ideas of that goddess.

In the opera the librettist has taken the character of Tannhäuser partly from a bard of that name, but mainly from Henry von Ofterdingen, a native of Thuringia, who Schlegel thinks it highly probable was the author of the latest edition of the old German *Nibelungen Lied*. Ofterdingen also figured in the famous battle of the bards at Wartzburg, he having challenged all the other poets to a bardic tourney, in which they staked not only their reputations but their lives.

In the first act Tannhäuser is discovered in the Mountain of Venus—one of the retreats of that deity to which the unfortunate bard has been lured. He lies at the feet of the goddess, while nymphs dance before him and naiads and syrens disport themselves in the blue waters which surround the grotto. Presently Tannhäuser appears to awake from a dream, and memories recur to him of the earth he has quitted. Venus then exercises her power, and the hero, once more charmed, takes his harp and sings a hymn in her praise. The effect, however, is but transient, and he implores the Queen to permit his departure. She uses all her wiles to detain her false lover, but in vain. At last, roused to anger, she bids him begone, saying that neither heaven nor earth can save him, and that, when rejected by both, he will return to her. The scene then changes to Wartzburg, and Tannhäuser finds himself in the presence of a young shepherd, who sings the popular legend of the goddess Holda. Pilgrims enter, on their way to Rome, to obtain absolution for their sins. Their chant inspires Tannhäuser with a sense of his own

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THE KENNEL CLUB FIELD TRIALS.

Turfiana.

I THINK that, if in place of the oft-quoted line, the Laureate had written,

Those old Mays had twice the warmth of these, he would have been echoing a sentiment expressed by those who have "been out racing" of late. Newmarket, however, is not the wild, inhospitable place which we scoured in the hot days of our youth on some Cambridge weed, when gate-money was unknown, and ere the new stand had arisen, "as at the stroke of some enchanter's wand." To wayfarers who have reached the summit of the Criterion Hill on their way to the Flat, the structure looks anything but fairylike, its back elevation resembling that of some Irish workhouse or suburban charitable institution, while in front there is a rakish, Cremonese-like appearance, quite at variance with the business air of the place, and out of keeping with the solemn dignity of the Jockey Club. It seemed that the melodious "Ginger" (whom we espied pacing the familiar heath as a "gentleman at large") was only wanting to give the signal twang upon his guitar to set the public, the ring, the press, yea, the very conscript fathers of the turf, betake themselves to the dance, each on their own peculiar "crystal platforms," after the fashion of the gardens of Baum. Of course the talk of the place was the great anti-tout manifesto, which had been carried into the council-chamber under a princely wing, and had been solemnly referred to the reform committee of the club. A one-sided, nondescript, incomplete sort of business it was generally voted to be, and rather the promulgation of a party than an expression of opinion by the great turf community of owners and trainers. The *Morning Post* talks grandiloquently of these as "leading" characters, and as "including those whose names are best known to the public." But how can this be true of such "patrons" as Brayley, Gomm, Gretton, Walker, and Marshall, of whom one has retired from the racing world altogether, while the rest are by no means representative sportsmen. Mr. "Fraulein" Gomm seems fond of courting a share of notoriety beyond that which "my mare" has conferred upon him; the evergreen "Teddy" is better known in the dramatic than in the sporting world; Mr. Gretton is but a poor successor to "Sir Joseph" at Kingsclere; and Mr. Marshall has yet to make a name upon the turf. I fancy the fine Roman hand of "John Porter," who lately addressed himself to a contemporary on the touting grievance, is to be detected by "internal evidence" of this remarkable document; but how about the many powerful stables unrepresented? Were they not asked, or did they refuse to sign? Owners and trainers have solid grounds of complaint, no doubt; but how is all this watching, scheming, and tampering to be prevented, save by a Habeas Corpus Act empowering trainers to seize the watchers or to hunt them down with bludgeon and bloodhound? The sagacious canine detective of recent notoriety should surely be at a premium after this, and we recommend Messrs. Gomm and Gretton to negotiate for its purchase with an eye to future contingencies. Those ancient rivals, Lord Clifden and Macaroni, divided the honours at Newmarket; but the King Toms fared badly, and now that Skylark no longer goes like a bird, and Wild Tommy is said to be all legs and wings, the Mentmore King is left with All Heart to help him at Epsom. The Mineral colt has an uncertain ring about him, and no one appears to know much about Hardrada and Forerunner. Mr. Cookson was rather sweet upon his own chick last autumn, and the luck about the house at Neasham Hall is proverbial. Still, we cannot quite fancy Robert Peck leading back another Derby winner just yet, wondrous as is the transformation he has effected in "imperial Caesar," who has the unmistakable St. Albans quarters and general characteristics, including eccentricities of temper, of the "black chestnut." Mr. Blenkiron has elected to be first in the yearling field this season, and what with the successes of Rosinante and Rosy Cross, Rosbach and Father Matthew, his young "Rosie" and "Victorii" (may it please you my Lord Mayor) should not hang heavily on hand, backed up as they are by specimens of Parmesan and of the ever-green black beloved of the yellow boys in days gone by. Mr. Thompson, of Moorlands, has done wonderfully well with his horses this season, and Speculum has certainly been the cheapest bargain ever effected in the sire line, though as yet his youngsters have not trained on. Archer, up to this date, is a sort of Petrarch among jockeys, with "our Jim" a very moderate second, while both have "outrun the Constable." It is hard for Goater to have lost his chance of piloting the *quondam* Findon crack, but he surely will not be found "standing down" at Epsom, where Mr. Savile is hardly likely to be represented. Chester was well attended, as usual; but surely the management are wrong in holding out against the Duke, who might influence for good the meeting by the banks of Dee, where yellow and black will not be so well known as in the Investment, Buckstone, and St. Mungo days of the Laird of Russley. The old stable, however, had a grand field-day on the Tuesday, and if, as was alleged, they only played the weak cards of their two-year-old hand, there must be an immense reserve of strength for the more important prizes of the year. Still there was no Derby three-year-old in the Cup, as in days of yore, when St. Albans and Caractacus ran; and nowadays owners seem to prefer keeping their cracks in lavender at home, instead of "knowing the worst" by means of a downright good public trial, with a chance of "t brass" at the end of the journey, as old John Osborne used to put it so quaintly.

On the Cup Day Robert Peck had things again much his own way with Bonny Blue Flag and Delicacy, the first of the Cardinal Yorks, winners of the two opening events, and only Tam o' Shanter stopping "that old Freeman" from repeating his last year's victory. They were very sweet on "Tam" at Middleham, the Pretender blue having a good turn at last, and Mr. Watson must entertain a sort of lingering regret for having sent Blinkhoolie out of the country. His stock were all remarkably neat and "mouldy," like himself, and we are left with only Miner and a few second-raters to represent "old Rat," whose stud successes have been few compared with those of his brother. The numerous accidents both to performers and spectators on the Roodee will probably be regarded by Dean Howson as judgments on the sinners who followed Satan to his alleged favourite resort; but, for a wonder, there were no "dead uns" in the Cup; and, altogether, Chester is looking up, Deans, Dukes, and devils notwithstanding. Next week there will be a series of juvenile entertainments at Newmarket, the winners of which it is difficult to endeavour to indicate at so remote a date. The fields are pretty sure to be large, the "eliminary" process not having yet commenced among the youngsters; but in the Two-Year-Old Plate, which has heretofore shown up some smart horses, we find a perfect plethora of winners; and Middlethorpe should be able to hold his own over the five furlongs, Woodquest looking well in case of his failure or absence. If all is true I hear of Rob Roy, he should not be forgotten for the Juvenile Plate; and the unfortunate Mr. Houldsworth is said to have some smart two-year-olds, which may be brought out to try conclusions; but with so many dark ones likely to show, intending speculators will do well to back their fancies at the post,

SKYLARK.

Principal Races Past.

THE ONE THOUSAND GUINEAS.

THERE was a large attendance at Newmarket on Friday, May 5, to witness the One Thousand. The betting on the race was fairly extensive, there being no decidedly hot favourite, as was the case last year. With the exception of the big race, there was nothing of importance on the card, though Skylark and Glacis did battle for the Newmarket Stakes. Good odds were laid on the Derby favourite, and he continued his victorious career without an effort. In the second Welter, Lettuce failed to concede a stone to Prophète, and was beaten without the slightest effort by Mr. Beadman's representative. Brown Doe was served up warm for the Two-Year Selling Race, but Reality had the race in hand from the moment the flag fell. This event being over, a move was made to the Rowley Mile finish to take positions for the big race, the running for which is described below. Kate, who won the Selling Race, was sold to Mr. Prior for 260 gs, and when the Belle of Kars colt had cantered home for the Two-Year-Old race, the curtain fell on the Two Thousand week.

THE ONE THOUSAND GUINEAS STAKES, a subscription of 100 sovs each, h ft, for three-year-old fillies, Sts 10lb each; the owner of the second to receive 200 sovs out of the stake, and the third to save stake. R.M. (1 mile 17 yards). Fifty-five subs.

Count F. de Lagrange's Camelia, by Macaroni—Araucaria, Sts 10lb
Count F. de Lagrange's Allumette, Sts 10lb
M. A. de Montgomery's La Seine, Sts 10lb
Mr. Bowes's Twine the Plaiden, Sts 10lb
Lord Falmouth's Lovely Thais, Sts 10lb
Mr. Jolliffe's The Flirt, Sts 10lb
Mr. W. S. Crawford's En Avant, Sts 10lb
Mr. W. S. Crawford's Bric-a-brac, Sts 10lb
Lord Zetland's Margarita, Sts 10lb
Mr. T. Jennings's, jun., Lady Malden, Sts 10lb
Mr. F. Gretton's Solitude, Sts 10lb
Lord Rosebery's Majesty, Sts 10lb
Mr. H. Savile's Zee, Sts 10lb

Betting: 11 to 12 agst La Seine, 3 to 1 agst Camelia, 4 to 1 agst Twine the Plaiden, 100 to 12 agst Zee, 100 to 11 agst Flirt, 20 to 1 agst Margarita, and 100 to 1 each agst Lady Malden and Majesty. Thirteen runners were weighed out, and speculation was very brisk, several candidates enjoying the full confidence of their party. Those most generally liked were Camelia, who looked wonderfully well, and has grown into a grand mare, and Twine the Plaiden, who is no bigger than she was last year, while those who saw La Seine, who was saddled at the post, were loud in her praise. There was some little difficulty experienced in getting the field into line, owing to the fractiousness of Camelia, on whom Glover had taken up a position on the right. When the signal was given, the lot were well away together. La Seine made most of the running and looked dangerous until the dip, where she was beaten, and the French pair were left to show the way home. The outsider was very nearly bringing off a coup for the Ring, and if Allumette's number had been hoisted the result would have been a companion one to that of the Two Thousand. As it was, there was a grand struggle at the finish. Glover, timing his final rush to the yard, and getting up two strides from home, won by a head. Seine was third, three lengths off, Majesty passing Zee, and Twine the Plaiden was fourth; then the last-named pair, in front of Lovely Thais and Margarita, with Mr. Crawford's pair and Solitude in the rear, the last-named being the whipper-in.

CHESTER RACES.

WEDNESDAY, MAY 10.

THE CHESTER TRADES CUP of 500 sovs (in specie), added to a Handicap Sweepstakes of 25 sovs each, 15 ft, for three-yr-olds and upwards; second to receive 50 sovs from stakes. Cup Course (nearly two miles and a quarter). 101 subs, 35 of whom pay 5 sovs each to the fund.

Mr. Johnston's Tam o' Shanter, by Blinkhoolie—Miss Hawthorn, 5 yrs, 6st 11lb
Mr. E. Henegay's Freeman, aged, 6st 2lb
Sir G. Chetwynd's Grey Palmer, 4 yrs, 7st 1lb (inc 10lb ex)
Mr. F. Gretton's Pageant, 5 yrs, 7st 9lb
Mr. Forrester's Prodigal, aged, 6st 6lb (inc 10lb ex)
Mr. C. Vyner's Organist, 5 yrs, 7st 9lb
Lord Rosebery's Snail, 6 yrs, 7st 3lb
Mr. T. Holmes's Harriet Laws, 4 yrs, 6st 10lb
Mr. E. Messenger's Lady Mary, 6 yrs, 6st 10lb (car 6st 11lb)
Mr. Bowes's Polonoise, 5 yrs, 6st 9lb (car 6st 11lb)
Mr. N. Ennis's Ingomar, 4 yrs, 6st 9lb
Mr. T. Bingham's Fairy King, 4 yrs, 6st 6lb
Mr. Thorold's Conceil, 5 yrs, 6st 4lb
Mr. H. Baltazzi's John Day, 3 yrs, 6st 2lb
Lord Lonsdale's Julia Peachum, 3 yrs, 6st
Mr. E. Potter's Newport, 3 yrs, 5st 12lb
Mr. Thompson's St. Oswald, 3 yrs, 5st 10lb
Sir J. D. Astley's Rascal, 3 yrs, 5st 7lb

Betting: 9 to 2 agst John Day, 11 to 2 agst Organist, 9 to 1 each agst Tam o' Shanter and Snail, 10 to 1 agst Pageant, 11 to 1 agst Conceil, 100 to 8 agst Ingomar, 20 to 1 agst Freeman, 25 to 1 each agst Fairy King, Rascal, and Grey Palmer, 40 to 1 each agst Prodigal, Harriet Laws, and Polonoise, 60 to 1 each agst Julia Peachum and Lady Mary, and 1000 to 8 agst Newport.

After a couple of breaks away the flag was lowered to a capital start, the first to show in front being Harriet Laws, who made play at a capital pace, attended as they passed the stand by Polonoise, Conceil, Organist, and John Day. Soon after the latter went to the front, and came on with a slight lead of Newport, Harriet Laws, Conceil, Organist, and Polonoise, while the rear was brought up by Freeman, Prodigal, and Tam o' Shanter. As they went along the Dee side the first time round John Day was followed by Harriet Laws, Conceil, Organist, and Fairy King; then came Pageant, Rascal, Polonoise, Ingomar, and St. Oswald in close company, with Prodigal and Tam o' Shanter last, just on the heels of Julia Peachum. At the Grosvenor turn Organist and Newport drew up to the leaders, while Fairy King and Pageant now took prominent positions. At the stand the second time Pageant rushed to the front, and had for his immediate attendants Organist, John Day, Fairy King, and Rascal, with Polonoise, Ingomar, Tam o' Shanter and Freeman heading the others, with Harriet Laws and Newport now beaten off three-quarters of a mile from home. John Day went on second to Pageant, the pair being followed by Organist and Fairy King; these being clear of Polonoise, Ingomar, with Rascal, Snail, Tam o' Shanter, Conceil, and Freeman, following in the order named to the five-furlong post. Here John Day was observed to beat a retreat, and Pageant came on in front of Organist, Ingomar, Tam o' Shanter, and Polonoise, with Snail and Freeman next. As they came into the straight Pageant was in trouble, and Tam o' Shanter, hugging the rails, took up the running, being immediately followed by Freeman, the latter of whom had the best of the race at the distance, but the weight telling Tam o' Shanter won by a neck; three lengths separating the second and third. Pageant, who was placed fourth, was beaten a neck from Grey Palmer, and finished a neck in front of Snail, who was fifth, Ingomar being sixth, Conceil seventh, Organist eighth, Fairy King ninth, Rascal tenth, Polonoise eleventh, John Day twelfth, and Prodigal next. Clear of these came Lady Mary; the last three being Harriet Laws, Julia Peachum, and St. Oswald. Time, 4min 18sec.

PARIS SPRING MEETING.

Though the weather was piercingly cold, there was, nevertheless, a large attendance on the sixth day of the Paris Spring Meeting (Sunday last). The day's racing was fully up to the average, and interesting as regards the future. In the Poule des Produits Braconnier was made a warm favourite, and, although he got badly off, had the race in hand a long way from home, but, being eased inside the distance, the judge's fiat was half a length only. The defeat of Nougat by Baron Rothschild's Kilt in the Prix du Printemps caused great excitement, as the latter had cut up so badly in the Poule d'Essai on the previous Sunday; but the extra distance doubtless served the horse, who is a somewhat slow beginner, and, being admirably ridden by little Thompson, who never attempted to "bustle" him, came at the right moment, and won very cleverly. Proceedings terminated with the Prix du Point du Jour, which resulted in favour of Bamboula, who is the Prix du Point du Jour, which he met with his unfortunate accident at Rheims in March last; and it may not be out of place to remark here that Pratt, who is progressing favourably, has expressed his determination to never ride again.

THE CHESTER CUP TIME.—Benson's chronograph gives the time of last Wednesday's race as 4min 18sec. Freeman's time last year was 4min 8sec; that of Organist, in 1874, 4min 6sec; and of Field Marshal, in the previous year, 4min 13sec.

NEWPORT, while cantering home along the tailed-off lot in the Chester Cup, knocked down some indiseret person who got on to the course. However, who was riding the light-weight, was thrown heavily, but fortunately without sustaining serious injury.

Mr. THOMAS, the rider of Lightfoot in the Cheshire and Wynnstey Hunt Plate, sustained a severe shakflg; his horse having "slipped up" and thrown him,

ALEXANDRA PARK MEETING.—For the accommodation of owners and trainers of horses patronising this meeting, on Friday and Saturday, the down afternoon ordinary and express trains for Cambridge and stations north of Hitchin will be stopped at Wood-green to enable them and their horses to return home the same day. The course is in excellent going order, the entries are more numerous than at any previous meeting, and excellent sport may be anticipated.

SANDOWN PARK.—The First Summer Meeting of the Sandown Park Club is fixed for Saturday, May 27. The programme is a "mixed" affair, under the Newmarket and Grand National rules. Four stakes have yet to close.

LUKE, the jockey who rode Petrarch in the Two Thousand, has had a series of windfalls besides the handsome anonymous inclosure of £500. We hear also that he has severed his connection with John Dawson's stable.

THE MATCH, both two-year-olds (T.Y.C., 5 furlongs 140 yards, 50, h ft), between Lord Rosebery's Touchet, 8st 5lb, and the Duke of St. Alban's Monkshood, 8st 3lb, has been postponed until the Newmarket Second Spring Meeting.

THERE was a large attendance on Saturday last at Edinburgh Spring Meeting, and there was only one hitch—viz., in the Welter Handicap, for which Teba and Lady Christiana ran a dead-heat. At the second attempt Teba made all the running, and won by a length; but an objection being raised that the proper course was not covered, Teba subsequently walked over, and the stakes were divided.

THE IPSWICH MEETING opened on Thursday last, in very fine weather.

WESTON'S TIME BEATEN AT THE AGRICULTURAL HALL.

WHEN the fourteen competitors for the £100, offered by Messrs. Lewis and Atkins to the men walking the longest distance in twenty-four hours, started on their journey on Monday night, few of the spectators imagined that one of the most wonderful performances ever witnessed would be accomplished. At the end of a couple of hours, however, Vaughan, of Chester, was going in such brilliant form, and moving in a style that promised such powers of endurance, that sanguine hopes were entertained of his beating Weston's time. The greater part of Monday night Perkins, Miles, and Ide varied the monotony of the wearisome journey by frequent spurts against each other. This proceeding, though highly entertaining to the members of the Press and the judges, was quite fatal to the men's chances of ultimate success; but one good result of it was that Miles succeeded in walking fifty miles in the fastest time on record, covering that distance in the marvellously quick time of 8h 48m 28sec. It is not to be wondered at, therefore, that another ten miles was as far as he cared to go.

At nine o'clock on Tuesday morning, when exactly half the time was up, Howse had walked 65 miles 2 laps, and was about twenty yards in front of Vaughan; Perkins, the third, had covered 61 miles 4 laps; Crossland was fourth, with 61 miles 1 lap; and Miles fifth, just one mile behind him. Weston's best performance in England in the same time was just under 60 miles, so Vaughan and Howse had about five miles in hand of him up to this point. During the next three or four hours several of the men began to fall off considerably; but Vaughan continued steadily on in beautifully easy style, and by noon had done a little over 81 miles, and was leading Howse by nearly three miles, Crossland being about the same distance behind the second. Perkins came next with 70 miles, but soon afterwards retired, and the whole interest of the race centred in the performances of the leading trio, though Courney, Nelson, and Newman struggled on in very plucky fashion. When he had gone 91 miles Vaughan stopped for 10min 35sec, and had his feet bathed with whisky, and by three o'clock he had travelled 95½ miles. Howse had done 92, Crossland 88, and Courney 80. There was little diminution in the speed of the leader for the next few miles, and at 3h 51min 35sec Vaughan completed one hundred miles, which he walked in 2min 5sec less time than O'Leary's famous one hundred miles, which was previously by far the fastest on record. Vaughan occupied 18h 51min 35sec over the distance, and it was fully apparent, bar accidents, he must beat Weston's 109½ miles in twenty-four hours by a very long distance. For the remainder of the time there was little change in the relative positions of the men; but when about three-quarters of an hour still remained, and Vaughan had travelled 119 miles 5 laps, he suddenly reeled and fainted just opposite the judge's box. He was carried away and had a rest; but all he could do afterwards was to struggle round for the two laps and complete the 120 miles. Howse, Crossland, and Newman went on to the finish, and accomplished respectively 116 miles 6 laps 200 yards, 113 miles 5½ laps, and 101 miles 4½ laps. Thus three men beat Weston's performance very easily indeed. Vaughan was attended throughout by W. Lang, the once famous pedestrian, who ran one mile in 4min 17½sec, and to his unremitting exertions the winner was greatly indebted for his brilliant success.

TARRYER AND MACE FOR £100.

For the second time these men met on Monday last to row from Putney to Mortlake, and for the second time Tarryer has proved his superiority. By the time Chiswick church was reached Tarryer led by quite four lengths (time, 16min), taking matters easily, and he passed under Barnes Bridge (time, 22min 10sec) fully six lengths in front, the distance by which he won at the Ship at Mortlake in exactly 26min—the first race having occupied 27min 6½sec.

THE BRIGHTON COACH will commence running for the season on Thursday, June 1, from Hatchett's Hotel, Piccadilly, to the old Ship Inn, Brighton. This is one of the oldest coach-roads out of London, and, from the beauty of the scenery, it never fails to be an attractive one to the lovers of coaching. The Brighton coach will, as usual, be splendidly horsed by its spirited and popular proprietor, Mr. Stewart Freeman, to whom we wish all the success his enterprise deserves.

RACING IN AUSTRALIA.—The *Australasian* of March 18 says:—"The Victoria Racing Club Autumn Meeting came off on March 4, 9, and 11. On the first day the Leger and the Ascot Vale Stakes were the chief events. For the former Richmond beat Maid-of-all-Work, Bullion, Robin Hood, and Loquacity; whilst of seven two-year-olds in the Ascot Vale Stakes Messrs. Chirnside's Newminster, by the Marquis out of Spa, was first; Mr. C. B. Fisher's colt by Angler out of Chrysolite, second; and Sibyl, by Tim Whiffler (imp.), third. Thursday, the 9th, was the day for the Australian Cup, a handicap similar in many respects to the Cesarewitch in the old country; the distance is two miles and a quarter. There was a good deal of betting, and a mare called Feu d'Artifice, by Fireworks, 4 yrs, 6st 11lb (the property of Mr. Herbert Power), was first favourite, having been backed to win a great stake. The coup was nearly coming off, as the mare ran a dead-heat for second place with Imperial, the winner of the last Sydney Gold Cup. The winner, however, was the celebrated three-year-old colt Richmond, by Maribymong, who, after a very fast-run race, shot out about thirty yards from home, and won in a canter. It was a great performance, as the pace was a cracker (4min 2sec), and the colt carried 7st 13lb; he was ridden by Hales, who displayed great judgment."

FRENCH PRIZE MEDAL, 1875.—Naldire's Tablet was the only dog soap which obtained a prize medal at the Paris Exhibition, 1875. "Harmless to dogs, but fatal to fleas."—Frank Buckland. Sold in large tablets, price 1s., by all Chemists; and by Barclay and Sons, 96, Farringdon-street, London.—(ADVT.)

Correspondence.

[The fact of the insertion of any letter in these columns does not necessarily imply our concurrence in the views of the writers, nor can we hold ourselves responsible for any opinions that may be expressed therein.]

(To the Editor of the ILLUSTRATED SPORTING AND DRAMATIC NEWS.)

Calcutta, March 22, 1876.

SIR,—My attention has just been drawn to a picture in your issue of Oct. 2, 1875, entitled the "Last New Gun Patent," for which you say you are indebted to Messrs. John Blissett and Son, Gun Makers, of 98, High Holborn, and I cannot allow my pen to rest till I have assured you that the idea of this Comic Patent, together with the original sketch, belong entirely to the fertile brain and clever pencil of Frank Bellow, Esq., the celebrated New York caricaturist. The sketch of his patent, of which your artist has produced nearly a facsimile, was published in his own comic paper the *Funnist of All*, in or about the year 1866, since which time he has made an oil painting of this very picture.

Frank Bellow, or, as he is familiarly styled, "Triangle," from the mark he puts to all his sketches, was, during a visit to England, a contributor to *Punch*, and is the author of the very clever work named "The Art of Amusing," which, republished in England, has nearly attained as great celebrity as in America.

I shall feel extremely obliged to you if you will give this letter publicity, as I feel sure your sense of justice will revolt against giving credit where credit is not due.

I beg to inclose my card, and remain, yours faithfully,

HOTSPUR.

Reviews.

Among the Arabs. Seeley, Jackson, and Halliday. 1876.

This volume contains a series of adventures in the desert and sketches of life and character in tent and town in Arabia. It is evidently a compilation, and the author frequently acknowledges his indebtedness to such authors as Palgrave, Wellsted, Carré, St. John, Burckhardt, and others, who have made a special study of the Arabs and their habits. But the facts and anecdotes gathered are well put together, and as a light history of Arabia and its inhabitants the book will repay perusal. The matter, too, is well arranged, and the reader obtains a very fair insight into Arab life and custom when he reaches the end of the volume.

The Arabs have certainly many claims upon attention. They are, as the writer claims for them, the oldest race of man in existence, "having inhabited the same country, borne the same name, and observed the same customs unchanged for three or four thousand years." They have never been wholly subdued by a foreign power, and from them sprang a teacher whose tenets have been more widely spread than those of any mere man either before or since. In these pages we see the Arabs in the desert, their camels and horses, their life in tent and town, their notions of hospitality and cookery, their trading, caravans, and markets. We are introduced into the Arab family, learn about their warfare, their peculiar notions of revenge, their mode of administering justice, their funerals, and their amusements. The volume seems, indeed, very complete of its kind, though its compass is not large, and it

abounds in anecdotes, many of which are amusing, and the compiler seems to have been very successful in ransacking the stores of the travellers to whom he went for information. The Arab, as we gather from these pages, is not quite as heroic and romantic a personage as he has been represented to be in some works of fiction and some popular poetry, but he seems to have many good qualities, conspicuous among which are bravery and an unbounded hospitality to strangers. They are extraordinarily revengeful, and the tales told of the crimes committed in retaliation of injuries done to relations remind the reader of the tales of the Corsican vendettas. As to their relations with the opposite sex, those ladies who are agitating for "women's rights" would be horrified at the condition of their Arabian sisters. Arab cookery appears to be very uninviting and of a very primitive character, and, indeed, most of their habits and customs are the same as they were thousands of years ago, before civilisation had touched their frontiers. We make an extract concerning the Arab horse, as most suitable to our columns:—

There are two classes of horses in Arabia—Kochlani, whose genealogy has been carefully preserved since the days of Solomon, and Kadeshi, whose descent is unknown. The Kochlani are reared in the north; they are brought up from birth in their master's tent, and receive as much attention as the children; the women and children play with them, give them kouskous, bread, milk, and dates. Thus they become gentle and docile.

A lady tells the following anecdote of a horse which she saw covered with scars in the stables of the Pasha of Egypt, and which shows the strong attachment which they are capable of forming for their master:—"During the late war in Syria, a small band of Arabs, headed by a sheikh of renowned valour, all of whom had devoted themselves to victory or death, rushed in phalanx, with the sworn intention of cutting their way through the centre of the Pasha's camp or perishing in the attempt. Overpowered by numbers, they were cut off one by one; the sheikh alone remained; but he dashed onward in his mad career, dealing death around him, until his own head was severed from his body. His panting horse, covered with innumerable sabre-wounds, now dashed at the slayer of his master, tore him to the ground, and crushed him under his feet. This faithful animal was taken captive, and sent to the Pasha's stables, as a horse of the most tried courage."

1975: *A Tradition.* By MY GREAT-GRANDSON. London: Simpkin, Marshall, and Co.

A more wretched production than this we have not seen for some time. It seems almost incredible that a tolerably skilful writer should have sat down in cold blood and penned such trash; stranger that a respectable publishing firm should have been found content to affix to the titlepage the guarantee of its name. Lest any innocent traveller by rail be tempted to invest a shilling in the purchase of "1975," we hasten to withdraw the flimsy veil that conceals the contents of the brochure from the gaze of the curious. "1975" is the story of the Wainwright murder told in a sickeningly sentimental manner. The names of the innocent and guilty actors in the revolting tragedy are thinly disguised. Wainwright is Wheelwright, Harriet Lane is Harriet Street, Stokes is Stoker, Chief Justice Cockburn is Chief Justice Coleberne, and so on. In justice to the author (Heaven save the mark!), it should be stated that he has spared his readers a circumstantial recital of the ghastly details of the murder

and mutilation; but his maudlin glozing over of these are far worse, to our thinking, than the grim revelations which were made before coroner, magistrate, and judge. "The author" ought to be ashamed of himself. "1975" appears in a dark pink paper wrapper, upon which appears a fancy portrait of the intellectual Wheelwright as he is reported to have appeared at the wings of the Pavilion Theatre, and a view of the exterior of Newgate, black flag and all. A question to conclude with—Did Messrs. Simpkin and Marshall know what they were publishing?

Some Account of the Parish of St. Clement Danes (Westminster), Past and Present. By JOHN DIPROSE. Vol. II. Diprose, Bateman and Co.

Several columns of entertaining excerpts might be culled from this handsome volume, and the character of its varied contents thereby adequately set forth; but our space is valuable, and we must perforce content ourselves with commending Mr. Diprose's carefully-compiled "account" to the notice of those readers who take an interest in a parish through which runs one of the most famous of London streets. The early history of the parish, the inns and mansions of the early settlers, notable people that have lived in the parish, the theatres and actors of St. Clement Danes, and a succinct yet chattily-diverting history of Temple Bar are amongst the multitudinous themes which have been dealt with by Mr. Diprose. "Some Account" is profusely illustrated, and for the most part the pictures are not only useful adjuncts but decided embellishments. This, however, is not entirely the case. Indeed, we have chanced upon woodcuts in this volume that suggest the "prentice hand" of some novice at engraving whose only tools were a knife and fork.

Over the Sea and Far Away. By THOMAS WOODBINE HINCHCLIFF, M.A., F.R.G.S. Longmans, Green, and Co.

Description of voyages round the world have been attractive reading ever since the days of Captain Cook. It is not given to everybody, even in days when a commercial traveller almost as daring as his great namesake has made travel so comfortable and so cheap, to find means and leisure either to head untracked wilds or behold the more famous scenes and cities of the world. Consequently narratives like this before us are imbued with a never-failing charm. We are for the most part "home-keeping." Our wits are in the main "homely." When we have traversed, after the accepted fashion, the beaten tracks of Europe we feel that we have deserved well of our country, and are languidly content to admire harder explorers of those lands and seas that lie beyond the strictly conventional range. Mr. Hinchcliff is president of the Alpine Club, and therefore a practised tourist. He could not have won his honourable place at the head of such a club without having exhibited in a striking degree an abundance of those qualities, innate and acquired, which, combined, constitute an entertaining traveller. He knows what to look for, and is apt at the most agreeable method of portraying what he sees. This is how the beautifully-printed volume before us came to be written. Mr. Hinchcliff says:—"In the autumn of 1873 I had a very welcome opportunity of starting upon a journey round the

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after an inspection of that issued by the Lombard Deposit Bank, we endorse the concluding sentence of the report, which states that 'it will only require, in the future, the same careful supervision which has characterised the past to produce more satisfactory results than those just published, and with such results as these the character and reputation of the bank ought to continue to command confidence.'"

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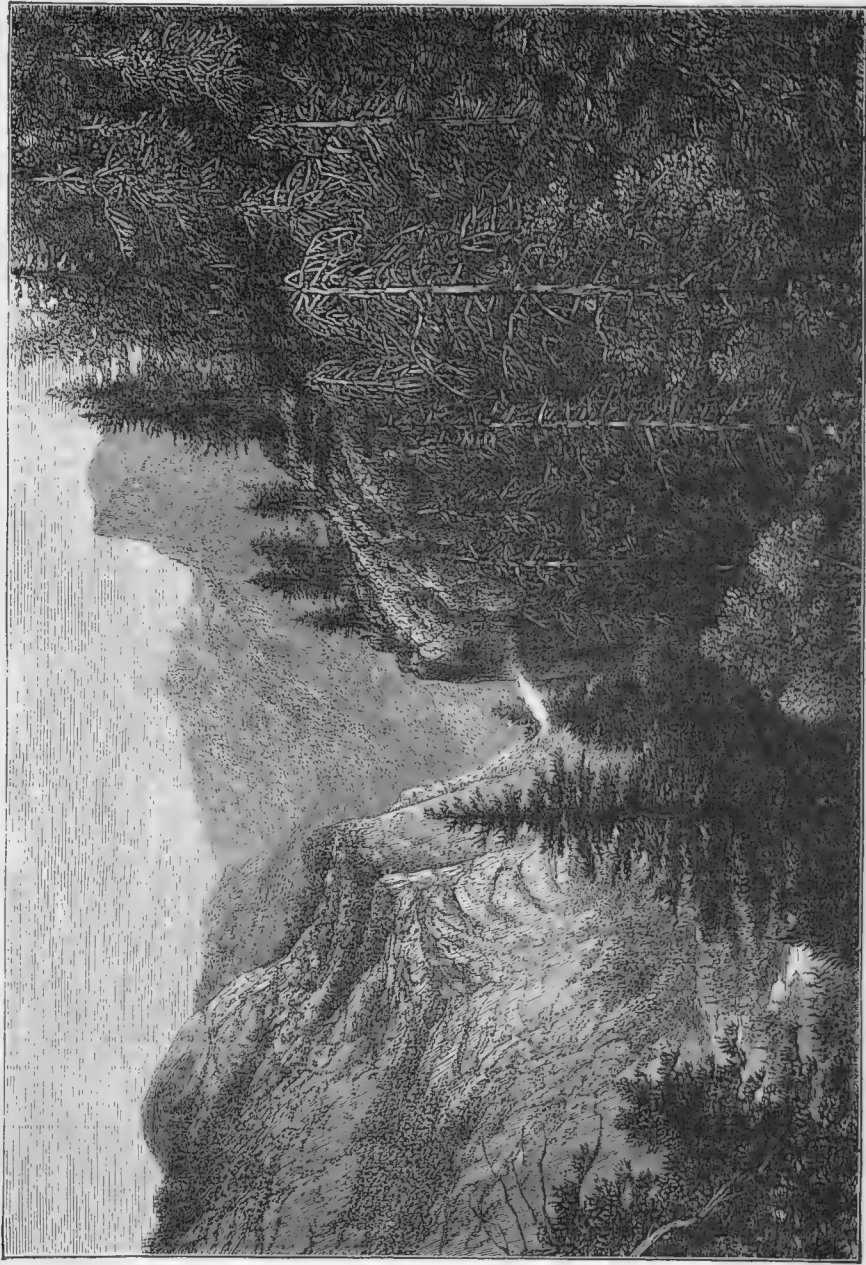
SEA BIRDS ON THE COAST OF PERU.—SEE "OVER THE SEA AND FAR AWAY."



SEA LIONS, NEAR SAN FRANCISCO.—SEE "OVER THE SEA AND FAR AWAY."

world in company with Mr. W. H. Rawson; and we took so erratic a course that, though the world is generally supposed to be only about 24,000 miles in circumference, we succeeded in traversing nearly 36,000 miles of ocean, in addition to spending about six months in sojourns and expeditions among the terrestrial regions of the earth." He had two principal reasons for publishing an account of his travels. He had "never before seen the wonders of the Straits of Magellan, with the glaciers falling into the sea; he had neither seen nor imagined the stupendous peaks of the Andes looking down upon the plains of Chili and Peru; nor had he any sufficient idea of the wonders and curiosities of the whole Pacific coast, its multitudinous fish and birds, its arid hills, and earthquake-smitten cities." His other reason was that there appeared "abundant room for a further and more detailed account of the natural aspect of many of the countries which he and his companion were fortunate enough to visit, especially with regard to their scenery, their flowers, ferns, and forests." Herein, we would interpose, lies the great charm of Mr. Hinchcliff's book. It would be difficult to find a dull page amongst the 416, and yet in manner pleasantly devoid of prigliness, and not the least suggestive of that dreadful boy who sat for Mrs. Barbauld's hero when she wrote "Eyes and No Eyes; or, the Art of Seeing," he flavours his talk with *soupons* of useful knowledge as agreeable as (in works of this description) it is rare. A botanist who can agreeably forget Kew and its museum—a naturalist who is not perpetually on the look-out for something to slay—and a geologist who has no axe to grind, and who is, over and above all this, a delightful *compagnon de voyage*—is an uncommon person. Such a companion, however, is Mr. Hinchcliff. We accompany him through scenes that have been described many a time and oft as though it were for the first time. He opens for us the Golden Gate and portrays the marvellously-active world beyond in a manner that encourages grave doubts of the truthfulness of those travellers' tales and stories of "Frisco" and its strange surroundings which were extant when he entered upon his task. None the less admirable in every way are his vivid sketches of life in Japan.

The book owes not a little of its attractiveness to the illustrations, engraved by G. Pearson from photographs and sketches, with which it is replete. Three of those we are enabled, by the courtesy of the publishers, to reproduce. They are "Sea Birds on the Coast of Peru," "Sea Lions near San Francisco," and "The Dome and Half Dome, Yosemite Valley." Our author observes, in reference to the birds, "The wild headlands and jutting rocks of the coast afford all that can be desired by the millions of marine birds that inhabit



THE DOME AND HALF DOME, YOSEMITE VALLEY.—SEE "OVER THE SEA AND FAR AWAY."

them. Countless pelicans, cormorants, gannets, &c., come forth from the clefts and recesses of their whitened crags, and fish contentedly till they can hold no more, or skim along the sea in search of fresh pastures. Now and then, too, we passed near flocks of various kinds of sea-birds, whirling round and round in the air high over a shoal of fish, dashing down upon their prey as if they were shot out of a gun, and striking the smooth sea with a mighty splash. Sometimes singly and sometimes a dozen together, they flung themselves down from heaven with a rapidity and apparent recklessness that was worthy of all admiration." The small islands of rock which are the abode of a colony of several hundred sea-lions (*Otaria stelleri*) are contiguous to the cliff-house on the edge of the sea, near San Francisco. Mr. Hinchcliff says, "We all know how popular a very similar animal to those has been of late years in the Zoological Gardens of London." Amongst those which abide on the islands are many exceedingly large. "The larger ones must weigh, I should think, about as much as a cow; and there was one notable sovereign among them who went by the name of 'King Tom' or 'Ben Butler' whose weight has been estimated at 2000lb." The sea-lion is not a difficult animal to capture, but he sulks in captivity and, as a rule, starves himself to death. The history of the specimen at the Zoological Gardens is not untinged with melancholy. He was one of five. During the voyage from San Francisco the supply of fish ran short, and, one by one, his four brethren expired. Like the hero of Mr. Gilbert's ballad, he lived on their remains! It remains only for us to quote from Mr. Hinchcliff's glowing description of the famous Yosemite valley—perhaps the most favoured spot in the world—a few words explanatory of the illustration that is given herewith. "The wonderful peak on the right, about 5000 feet above the valley, and known as the Half Dome, is the Matterhorn of the Yosemite. The Indians appear to have called it Tis-sa-ack, or the Goddess of the Valley. On the left is the North Dome, which the natives call To-coy-a, or Shade of Indian Baby-Basket. This mountain, rising 3725 feet above the river at its feet, is a singularly perfect specimen of the dome-like form which characterises granite peaks; and the curved lines of natural fracture which may be seen upon its flank in the illustration, and which are known as the Royal Arches, give a sort of notion as to the structure of these wonderful domes, by showing the lines in which the curved concentric plates tend towards exfoliation."

In concluding our too brief remarks on "Over the Sea and Far Away," let us especially commend it to the notice of our readers on the other side of the Atlantic as well as on this.

Our Cynical Critic.

With that blazing impetuosity so characteristic of the romantic, yet stalwart, sons of fair Italia, that fiery ardour to be acquired only under the iridescent radiance of a southern sky, Signor Rossi has proudly vindicated his Continental fame—in the columns of the daily newspapers. Boldly has he thrown back into the very teeth of those critics who dared to be dissatisfied with his performance the suggestion that he is not altogether the very most perfect exponent of the "divine Williams" who has yet appeared above the histrionic horizon.

What a lesson such independence of action teaches to our own timid and bashful tragedians! Methinks I can remember one who, if we have writ our annals true, did, in the dim past, bear with patience the whips and scorns of the *Times* and all other newspapers upon the occasion of his Othello, never attempting even for a moment to do the eagle-in-the-dovecote business. To be sure an opportunity occurred to him of appealing to that higher tribunal before which all critics must bow—the Lord Mayor's Court. There, and there alone, can finally be settled such vexed questions as the madness of Hamlet, the guilt of Macbeth, the dotage of Lear. Mayhap Signor Rossi is not yet fully aware of the existence and functions of this august tribunal. Possibly he has not yet heard of the profound



*Ernest Rossi as Father Christmas—
I mean The May Queen—I beg
pardon—as King Lear—*

wisdom and culture that sway the actions of those reverend augurs who hold grave council in the City. What the Delphic Oracle was of old, the Lord Mayor's Court is now. It is a pity Signor Rossi should not have consulted the Civic Fathers, instead of essaying single-handed (albeit watched over by the most high gods) to do battle with the entire critic tribe. Had he appealed to them he would have learned at once and definitely whether or no he illustrated Shakspeare satisfactorily. He would also have learned the distinction between comic and tragic acting, and various little rudiments of that kind. He would have been reassured upon the uncertain question as to whether or no it is usual for a low comedian to draw tears in this country, or for a tragedian to convulse his audience with laughter. Foreign artists when they visit us should bear in mind that in England all matters of literary and artistic dispute are settled in the police courts. Had Signor Rossi known this, doubtless he would never have resorted to the extremely hazardous experiment of writing to the newspapers. As likely is he to obtain satisfaction (beyond the melancholy satisfaction of seeing his protest in print) by following this course as the waves were to retire at the bidding of King Canute, or Dion Boucicault was to liberate the Fenian martyrs by writing a commonplace melodrama.

Signor Rossi has, however, chosen the bolder if not the wiser alternative, and stated his protest in good set terms. He has evidently failed to understand the meaning of much that has been written about him in English. Yet it has not occurred to him as possible that some of his critics might have failed to understand the meaning of much that he spoke before



*Was Hamlet mad?
(Strange conduct of a Swarthy
Dane—on the subject)*

them in Italian. Now, for my own part (though a distinguished polyglot in other respects), I confess I am not sufficiently conversant with the Italian language fairly to judge of the niceties of expression or of elocution comprehended in such performances as Signor Rossi's. Of the broad and general effects I can say something if required. But of that anon.

If the Signor's letter accomplished nothing else, it at least elicited philosophic utterances from more than one leader-writer. The article in the *Daily Telegraph* was written in a tone of such affectionate reproof that the injured tragedian ought to lay it closely to his heart. One sentence of it I cannot forbear making special allusion to. It is this: "It seems to us that the criticism of the day happily fulfils a mission of mercy." There is a profound truth hidden deep down in the palpitating heart of that remark. Although it might be more perspicuous were the word "mercy" translated "advertisement."

I have explained my own incompetence to approach with anything like critical sagacity the performances of the latest great Italian tragedy merchant. Of so complex and subtle a performance as Rossi's Hamlet, therefore, I will beg to be excused saying more than that I thought it vastly fine. It is always necessary to repeat the fact that every thinking



*New reading of the Ghost in
Hamlet—(from the Italian)*

mind forms its own conception of Hamlet's character. But all are agreed that his is a reflective rather than an active nature. It is "sicklied o'er by the pale cast of thought." It is the typical poet's nature—

Who dreams of deeds that other men perform—
No more than dreams of them.

And when he is suddenly called upon by fate and circumstance to take decisive action, he can never make up his mind, resolves and alters his resolve twenty times a day, and is finally only hurried into decisive measures by uncontrollable accident. Broadly judged, Signor Rossi's Hamlet is not consistent with the Shakspearean creation. The actor has apparently built his conception of the character upon the actions rather than upon the utterances of Hamlet. The speculative student of Wittenberg, in his hands, becomes as one possessed of demons, incapable of reasoning sensibly or of being reasoned with. Signor Rossi, however, works out his own conception in a highly artistic way. But it is a conception that as yet I am unable to comprehend. As I left the pit of Drury Lane Theatre upon my last visit I overheard a young woman of the people, as we reached the open air, say, with a sigh of relief, "Well, give me Enery Hirving's *Amlet*!" "I protest, Madam," interposed I, gallantly raising my hat, "I would if I could."

Determined, when next I attended a performance of Signor Rossi, that I would appear less ignorant of the Italian language, I applied myself diligently to the study of the musical criticisms which the opera season so abundantly brings forth in all the leading journals. I did not, however, make very much progress, owing to the degenerate habit into which some of the musical critics have lately fallen, of writing intelligible English. My ignorance thereupon remains in its original profundity. With regard to King Lear, I must say that Signor Rossi has many cogent reasons for assuming that ancient monarch to be a lunatic from first to last. Were it not for the language with which the poet has dignified him, Lear's utterly outrageous and unaccountable behaviour would appear unpardonably



Lear and the Doctor (from the Italian)

scandalous. Signor Rossi made it clear to me for the first time how justifiable were the restraints which his daughters and sons-in-law put upon him. It is evident that if they had not reduced the number of his retainers and kept deadly weapons out of his reach, the faithful Kent and the constant Cordelia on their return would have found nothing but charred ruins and bloody corpses—not that they find much else as matters stand.

In Lear Signor Rossi's acting is still more violently opposed to the cherished traditions of the English stage than is his Hamlet. But this is no condemnation; for, notwithstanding, it is impossible to witness the performance without being impressed by the actor's powerful genius and finished art. The truth is, we English are Shakspeare-rid, and we cannot bear to have our gods disfigured (as we should call it) by foreign fantasies; and I have no doubt that if an English company were to take Mr. Van Laun's new translation of Molière, rehearse two or three of his best comedies—say *Tartuffe* and the *Misanthrope*—and play them in English at the Théâtre Français, the Parisian public would be as little satisfied with them as we have been with the Shakspearean performances of Signor Rossi and his company.

With regard to the other parts in *Lear*, the Cordelia was good, as she seemed to me; and the other parts (with one exception) afforded no particular cause for censure or commendation. In fact, Signor Rossi, while he is on the stage, absorbs all the attention of anyone watching him for the first time, so new and surprising is his presentation of the familiar Shakspearean characters. The exception among the minor characters of which I spoke is Signor Cianchi, who plays the Fool, and looks it.

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FORTY-THIRD ANNUAL REPORT

NATIONAL PROVINCIAL BANK OF ENGLAND, MAY 11, 1876.

SUBSCRIBED CAPITAL, £3,112,500.

PAID-UP CAPITAL.

On 20,000 Shares of £50 each, £21 paid ...	£420,000
77,500 ditto £20 ditto, £12 ditto ...	930,000
28,125 ditto £20 ditto, £1 ditto ...	112,500
Paid in advance of Fourth Call ...	252
	£1,462,752

RESERVE FUND, £900,000.

Number of Shareholders, 4488.

DIRECTORS.

Right Hon. Lord Ernest Augustus Charles
Brudenell Bruce, M.P.
George Hanbury Field, Esq.
John Oliver Hanson, Esq.
John Kingston, Esq.
Duncan Macdonald, Esq.
Henry Paul, Esq.
Alexander Robertson, Esq.
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Sir James Sibbald David Scott, Bart.
Richard Blancy Wade, Esq.
Robert Wigram, Esq.
Hon. Eliot Thomas Yorke.

Edward Atkinson, Esq., } Joint General Managers.
William Holt, Esq., }
Bishopsgate-street (corner of Threadneedle-street),
London.

Solicitor—Charles Norris Wilde, Esq.

Richard Blancy Wade, Esq., in the Chair.

REPORT.

The Directors have much satisfaction in submitting for the consideration of the Proprietors their Forty-third Annual Report.

The average rate of discount of the Bank of England for the year was £3 4s. 4d., being 5s. 6d. less than that for 1874, and the lowest average since 1871; while during the greater part of this time considerable difficulty was experienced in investing surplus funds in undoubted securities at remunerative rates.

The year 1875 will be long remembered by the severe prostration which existed in the more important branches of trade, by a deficient harvest, and by the many heavy failures which took place among houses of high repute. It will be gratifying to the Proprietors to learn that this Bank has escaped with trifling loss from these failures and that they are enabled to propose the following distribution of profits:—

That the dividend and bonus now about to be declared should be 11 per cent for the half-year—that is to say, the usual 4 per cent dividend, with a bonus of 7 per cent, making, with the distribution in January last, 21 per cent for the year.

That £16,105 14s. 10d. be added to the Reserve Fund, which will then amount to £900,000, invested in Government Securities.

That the sum of £50,000 of undivided profits referred to in last report—together with £641 5s. 6d. now added—be carried forward to the accounts of the current year. Of this policy the Proprietors have very cordially approved on several occasions, and it will be remembered that a large amount of the capital represented by the last issue of shares will this year participate in dividends.

The Statement of Accounts contained herein cannot fail to interest the Proprietors. There has been a large increase of deposits and general business during the year, and this is the more gratifying as, with few exceptions, it is general throughout the establishment. The number of current, exclusive of a large number of deposit accounts, opened during the year was about 3894.

The following is the summary of the operations for the year, submitted in the form hitherto in use:—

	£	s.	d.
Rest or Undivided Profits at Dec. 31, 1874, as exhibited at the Annual Meeting in May, 1875—viz.	732,534	5	2
Less Bonus declared and paid in cash in July, 1875	110,250	0	0

And less amount carried to the credit of Building Fund Account	622,584	5	2
	20,000	0	0

Add Premium on New Shares received up to December, 1874.....	602,584	5	2
	139,860	0	0

Leaving	742,444	5	2
Net Profits of 1875, after making allowance for bad and doubtful debts, and Bonus to Officers	321,119	10	4

Making	1,063,563	15	6
Add undivided profits from 1874	50,000	0	0

Total.....	1,113,563	15	6
------------	-----------	----	---

	£	s.	d.
Dividend on Company's Stock, paid July, 1875	57,375	0	0
Do. Jan., 1876	58,500	0	0
Bonus of 6 per cent. do.	86,662	10	0
Undivided Profits to next year	50,611	5	6

Leaving	252,578	15	6
Out of these profits the Directors propose to declare, in addition to the foregoing Dividends and Bonus paid to Proprietors as above stated, a further Bonus of 7 per cent in July next, making a division of Profits in 1875 in all of 21 per cent upon the paid-up Capital, free of Income-Tax, amounting to	860,985	0	0

Add Premium on New Shares received during the year	758,610	0	0
	141,390	0	0

Leaving Reserve invested in Government Securities	900,000	0	0
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Since the last meeting the Lincoln's-Inn Branch of this Bank has been opened at 8, Serle-street, where business will be carried on until the completion of excellent premises which have been secured in the immediate vicinity of the New Law Courts. It is believed that this branch will prove a great convenience for the country customers of the Bank, as well as a good centre for general business in that part of London.

The Directors have also opened a branch at Torquay, a town to which many of the Bank's customers resort. This likewise promises to be a useful auxiliary.

The following Directors go out of office by rotation, but, being eligible for re-election, offer themselves accordingly—viz.,

The Hon. ELIOT THOMAS YORKE.
ROBERT WIGRAM, Esq.
ALEXANDER ROBERTSON, Esq.

NATIONAL PROVINCIAL BANK OF ENGLAND.

Dr.	LIABILITIES.	Dec. 31, 1875.	£	s.	d.
To Paid-up Capital			1,462,752	0	0
„ Amount due by the Bank on Deposits, &c.			25,008,536	2	3
„ Reserve Fund, Jan. 1, 1875.....			602,702	3	7
„ Add Premium on New Shares			£742,444	5	2
„ Addition, Dec. 31, 1875.....			141,390	0	0
„ Profit and Loss Balance			16,165	14	10
			900,000	0	0
			153,016	5	6
			28,127,006	11	4

Cr.	ASSETS.	28,127,006 11 4
By Cash in hand—at Bank of England and Branches, at Call and Short Notice	£ . s . d .	4,296,982 4 7
" Government Securities		3,983,908 2 8
" Indian Government and other Securities, Debentures, &c.		2,732,178 19 2
" Bills Discounted, Loans, &c.		16,666,246 1 1
" Freehold Premises, &c., in London and Country—Total Amount ...	£591,691 13 3	
Less, at credit of Building Fund ...	£144,000 9 5	
		447,691 3 10
		28,127,006 11 4

The above Report having been read, it was Resolved unanimously,—That the same be adopted and printed for the use of the Proprietors.
Resolved unanimously,—That the Hon. Eliot Thomas Yorke, Robert Wigram, Esq., and Alexander Robertson, Esq., be re-elected Directors of the Company.
Resolved unanimously,—That the best thanks of the Proprietors be presented to the Directors for their very successful management of the affairs of the Company.
Resolved unanimously,—That the best thanks of the Proprietors be given to Edward Atkinson, Esq., and William Holt, Esq., the General Managers, and to the Branch Managers and other officers of the Company, for their efficient services.
Resolved unanimously,—That the best thanks of the meeting be presented to the Chairman for his able conduct in the chair.
Extracted from the minutes by
E. ATKINSON, } Joint Managers.
W. HOLT, }

SEASON 1876.

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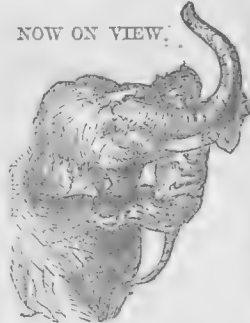
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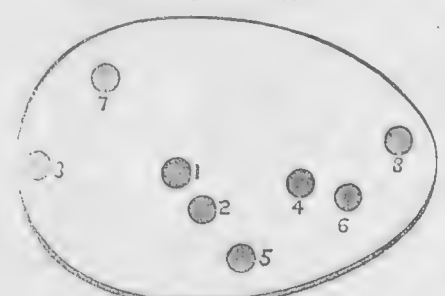
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MOOSE-HUNTING IN CANADA.

The moose is the largest of the deer tribe, sometimes attaining the weight of 1000 lb., and is the largest wild animal frequenting the forests of America. Moose abound in Canada, Labrador, New Brunswick, and Nova Scotia, and their southern limit in the United States is 43½ deg.; they are also numerous among the Rocky Mountains, extending their range to the Arctic Sea. The shores of Moosehead Lake, in the State of Maine, have for many years been one of their favourite haunts; and it is asserted that one winter no less than 600 of their carcasses were left on the shores of that lake by the hunters, who had slaughtered them for their skins alone.

During the summer months moose are fond of frequenting the lakes and rivers, partly for the purpose of escaping from the tormenting flies and to avoid injuring the antlers, but chiefly because such localities afford an abundance of grassy food. During the winter they resort to the dry mountain ridges, and generally "yard," as it is termed, on the sides facing the south, their food at this season being the twigs and soft bark of maple and other hard-wood trees. Their antlers begin to sprout in April, and complete their growth in July; they sometimes expand 5ft 9in, and the weight of a large pair may be stated at seventy pounds. They usually shed these huge excrescences in December, but sometimes in February. The rutting season commences in September, when the males do a great deal of hard fighting, by way of excelling, perhaps, some of the feats of the stag as depicted by Landseer. The females bring forth in May, the first time producing one fawn and afterwards two, and these twins are said invariably to

represent the two sexes. In summer the hair of the moose is short and glossy, and in winter long and very coarse. Their flesh is also coarse, but well flavoured, while their lips and tongues are always considered among the luxuries of the wilderness.

The favourite months for hunting the moose are March and September, although numbers of them are killed during all the autumnal and winter months. In March, when the sun melts the snow on the surface, and the nights are frosty, a crust is formed, which greatly impedes the animal's progress, as it has to lift its feet perpendicularly out of the snow, or cut the skin from its shanks by coming in contact with its icy surface. When the snow is soft, however, they sweep through it without difficulty, and at such times it is difficult to keep up with them. Their pace is a long trot, and, in using dogs to pursue them, it has been found that small curs are more useful than large dogs. The bulls when pressed are apt to show fight and turn upon the dogs, when the hunter improves the opportunity to make a successful shot; and, when a herd of them are startled, it is the bull moose that always takes the lead.

Though not all orthodox, there are five methods by which the moose is killed in the several British-American provinces:—By creeping upon them in the autumn and winter; "calling" the bull moose, in the autumn, when he is wild, fierce, and roving; running them down on snow-shoes, in February and March; bringing them to bay with dogs; and by the mean practice of snaring, which is chiefly adopted by the Indians.

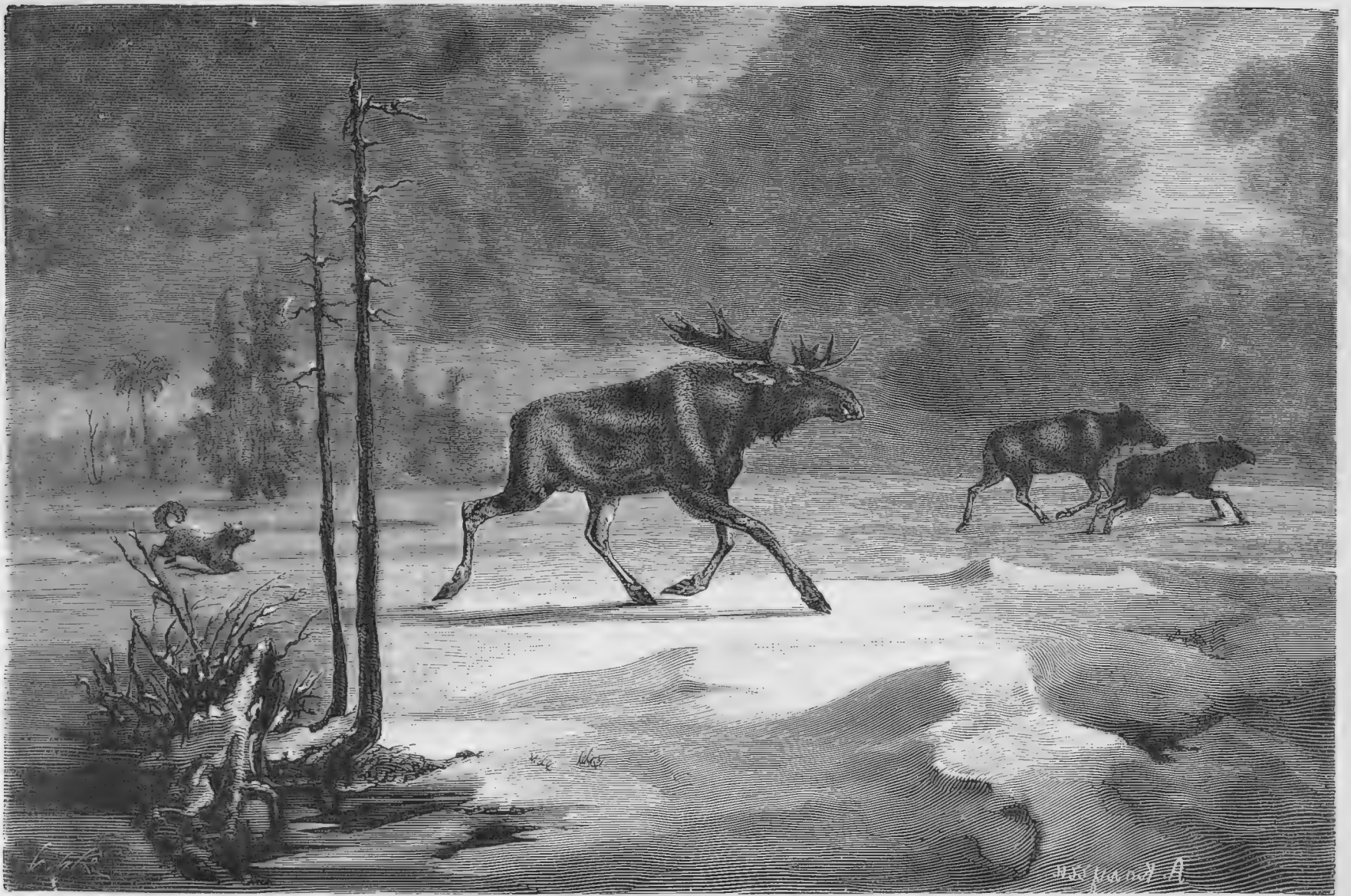
The trotting pace of the moose is something quite peculiar to that animal; and it is said neither to gallop nor leap—

acquirements rendered unnecessary from the disproportionate length of its legs, by which it is enabled as it trots along to step with the greatest ease over fallen trees and other impediments. During its progress it holds the nose up, so as to lay the horns horizontally back, which attitude exposes it to trip by treading on its fore heels. Its powers of endurance are very great, and it will frequently lead an Indian over a tract of country three hundred miles broad before it can be secured. This animal is also said to possess in an eminent degree the qualities of the horse and the ox, combining the fleetness of the former with the strength of the latter. By kind treatment they are easily domesticated, and in Canada they have frequently been employed to draw sleds and carts. Its speed is said to be even greater than that of the reindeer; and yet that animal is known to have travelled two hundred miles in a single day. Some of the writers on natural history consider the moose deer of America as identical with the elk of Scandinavia; but the leading American authority in such matters (the late Mr. Audubon) thought differently, and he did not venture on the adoption of any of the specific names which have from time to time been proposed for the American moose.

KING VICTOR EMMANUEL "AT HOME."

In the wild Aosta valley, where the affluents of the Dora Baltea thread the ravine of Savaranche, or wind round the base of the Pic di Cogne, the Ré Galantuomo holds his hunting court.

Valsavaranche and Cogne are the King's favourite sporting



MOOSE DEER.

grounds. At the latter, on the ruins of the ancient castle built by permission of Tommaso I., and on the place where used to stand the barracks of the Royal Carabineers and the meteorological observatory of Carrel, has lately been erected the Casino, or hunting-box, for his Majesty and suite, with livery stables for thirty-two horses confronting it. From Valsavaranche again, the scene of sport is reached in two hours' ascent by a carriage-drive which zigzags northwards and is overshadowed all the way by a noble pine-forest. Its castle is an imposing structure of two blocks, one serving for house accommodation and the other (behind it) for livery stables. A wall surrounds the entire edifice, and the courtyard within the precincts is enlivened by a handsome fountain. Besides these two sporting grounds others are improvised according to circumstances, and, at Lauson especially, tents are pitched and run up on the heights which command the ice-fields. In the midst of the perennial snow and under these scanty shielings the King and his retinue often camp out, defying the glacier cold with the aid of the good cheer within. The great kitchen is at once in full swing, and the mountain appetites of the party give ceaseless employment to the white-aproned myrmidons of the head cook, that privileged person who precedes the King.

At Cogne and at Valsavaranche there is a station of carabineers and gamekeepers; and when the King's arrival is expected all becomes animation and activity. The place his Majesty has fixed upon for the first battue has been intimated to the head gamekeeper, and he has already sent on the levellers and roadmakers to repair the familiar approaches, or to construct new ones. The batteurs, who get ten lire a day when on duty, and five lire when off it, are reinforced in number till sometimes as many as from eighty to a hundred are on the move. Before daybreak they have invested, as by a mighty chain, all the peaks commanding a ravine, or all the extension of a glacier. About that time the steinbok—the most singular and superb quipped that roams the mountains—has finished

his repast low down in the forest, and, unconscious of his fate, he joins this or that group of his kinsmen as they ascend, leisurely with the sun, to the hill-tops, to enjoy the warmth of the first solar rays, and to indulge in a little siesta. But while he mounts the steep, the batteurs descend, swarming down precipices and skimming over glaciers, and closing in and in upon the herd. Then the panic-stricken steinbok sees he is surrounded, and there is nothing for it but to fall back. And back, back he accordingly falls—the batteurs making on him with accelerated speed, till he comes to the ground where the King and his party are waiting for him. He turns round and scents his Royal foe, who lies a few yards off in ambush; and, as if to try a desperate sally and save himself and his affrighted friends, he rears on his hind legs and inclines his head down and forward to butt with his horns. But crack goes the King's rifle, and the noble animal falls head foremost and sidelong on the ground. His companions, terror-stricken at the report, scatter in all directions, with their beautiful heads thrown slightly back and their nostrils distended, taking marvellous springs and clearing several yards at a bound. But all in vain. "Few, few shall part where many meet!" The males of their number are keenly and quickly marked down, and drop one by one mortally wounded. The porteurs who carry the King's guns cannot hand them to his Majesty fast enough, till the battue is at an end, and shouts of triumph make the rocks and glaciers ring again.

The quarry is collected in a heap in the centre of an open space, and the King assists at the process of numbering the slain with a zest which only the genuine sportsman can appreciate—examining their bodies, marking the seat of their wounds, taking measurements, and passing observations. Then comes the disembowelling ceremony, and his Majesty selects the animals which he wishes retained for the use of the sporting station and those which he means to give away as presents. From the former he has the horns sawn off, which he designs for trophies. If the battue turns out successful, none is so

jubilant as the King; if poorly, none feels so acutely the failure. The average of steinboks killed ranges from twenty-five to thirty; of chamois about twice the number. Of wounded steinboks few save themselves by flight; for the steinbok in such a predicament loses all heart and seems incapable of escape. The chamois, on the other hand, even with a volley of bullets "secreted about his person," can yet run like the wind till he reaches some remote corner, where he drops down and dies. So ends a Royal battue, after which the King and his retinue find their way leisurely back to the hunting-box—the King apparently taking a peculiar pleasure in guiding his horse along the brink of giddy precipices and yawning gulfs.—*Daily News*.

DEVON AND SOMERSET STAGHOUNDS.

A MEETING of the committee and friends of the Devon and Somerset staghounds was recently held at the Castle Hotel, Taunton—Mr. S. Lucas presiding—to consider the best means of keeping up the fund for maintaining the hunt, which is one of the oldest and most distinguished in the west of England. Mr. S. H. Warren, of Dulverton, the hon. secretary, stated that on the past year there was a deficiency of £150, which had been met by the committee, who had agreed to meet any falling off in the funds. After a good deal of discussion, £110 was announced as the result of the meeting. Seven gentlemen were ultimately appointed to manage a capping fund, to be instituted for the purpose of increasing the subscriptions. A vote of thanks was passed to the master of the hunt, Mr. M. F. Bissett, who had recently built new kennels for the hounds at Exford. In addition to the deficiency stated, it was remarked that more than £100 was required to defray claims in respect of damages, &c. Several gentlemen expressed their confidence that if full publicity were given to the proceedings so ancient a hunt would not be permitted to die for want of funds.

NOTICE TO ADVERTISERS.

All Advertisements for "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS" should arrive not later than Thursday morning, addressed to "The Publisher," 198, Strand, W.C. Scale of Charges on application.

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All communications intended for insertion in "THE ILLUSTRATED SPORTING AND DRAMATIC NEWS" should be addressed to "The Editor," 198, Strand, W.C., and must be accompanied by the Writer's name and address, not necessarily for publication, but as a guarantee of good faith.

The Editor will not be responsible for the return of rejected communications, and to this rule he can make no exception.

Dramatic and Sporting Correspondents will oblige the Editor by placing the word "Drama" or "Sporting," as the case may be, on the corner of the envelope.

No notice will be taken of inquiries as to the time of horses being scratched for their engagements, other than appears in the usual column devoted to such information.

Any irregularities in the delivery of the paper should be immediately made known to the Publisher, at 198, Strand.

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TO CONTRIBUTORS.

Sketches of important events in the Sporting World and in connection with the Drama will, if used, be liberally paid for.

THE ILLUSTRATED
Sporting and Dramatic News.

LONDON: SATURDAY, MAY 13, 1876.

FOR some time it has been evident that the subject of touts and their doings has engaged the attention of our racing legislature; but the storm, which had long been threatening, seems at last to have burst in real earnest. Conspicuous among distant rumblings and mutterings, we had the request preferred by the Jockey Club to certain journals, which made a specialité of this kind of sporting intelligence, to acknowledge and desist from the error of their ways by a summary dismissal of the horse-watching fraternity from their employ, and by refraining from their customary "Reports from training quarters." This request, so delicately urged, and seemingly made rather by way of gentle remonstrance than of imperious command, the spirited proprietors of the journals in question peremptorily declined to comply with, and bated nothing of their vigilance and zeal in order to keep their readers well posted up in the doings of the various cracks and crocks which might be supposed to interest the public mind. Very naturally they declined, being placed under no pressure whatever, to renounce the diffusion of knowledge eminently useful to the classes for which they catered, and involving almost the principle of their existence as successful journals. The nomadic hordes of watchers who infested the neighbourhood of our training quarters were rather reinforced than reduced; indeed, from the moment of issuing the protest may be dated the addition of some hitherto untouted districts to the lists, and it was evident that the right of interference assumed by the ruling powers was to be defiantly contested. "No surrender" was inscribed upon the banners of the recalcitrant journals, and much high falutin sentiment was called into play "for the defence" of rights which their upholders fondly deemed were too deeply vested in the subject ever to be disturbed by their rulers. It was argued, and certainly with a great show of reason, that the suppression of touting was a downright impossibility, and as much beyond human control as certain other ingrained popular peculiarities and irregularities; that an open system of public touting was to be preferred to private methods of obtaining information notoriously resorted to by more than one member of the body anxious to repress its public practice; that it

did not injure owners of horses as a body to have the doings of their animals publicly proclaimed; and that those who supplied the actual if not the ostensible materials of racing warfare had a right to take advantage of any benefit which might accrue to them by a knowledge of condition, welfare, and general prospects of the "instruments of gambling." Thus repulsed, if not actually defied, the Newmarket authorities made no further attempt at that time to carry a somewhat difficult position, and both parties continued to occupy the same ground with regard to the vexed question of touts and touting. No sooner, however, had the Jockey Club thrown open the doors of its new Jerusalem upon Newmarket Heath to the profanum vulgus, whose presence they had before been so anxious to discourage, than a stern ukase was issued, barring the golden doors of Paradise to offenders against their unwritten laws; and the staff of the recalcitrant journals were refused the usual privileged admittance to the sacred precincts. The Heath was all before them where to choose their coigns of vantage, and to draw up their wandering broughams; but the recording angel at the gates might smile complacently upon their "passes" no more, and "give up touting, ye who enter here," was inscribed upon the portals, which opened readily to unknown employers in that field of labour which finds occupation for the "men with telescopes" and watchers on the lonely hill.

But upon the Two Thousand morning the hands of the authorities were agreeably, if not unexpectedly, strengthened by a demonstration against touting made by certain owners and trainers; and taking the form of a petition to the Jockey Club against the practice and principle of professional horse-watching. The owner of Galopin gracefully presented the weighty document, by which it appeared that the minds of a respectable minority of owners and an imposing majority of trainers were opposed to a "system of recent creation, but avowedly recognised now by certain cheap sporting papers;" and it was further urged upon the authorities to lose no time in putting a stop to a "system dishonourable in practice, injurious to owners and trainers, and entirely subversive of the morality and best interests of the turf." Before going further into the matter, we may remark parenthetically, that the signatures to this petition had far better have been confined to trainers, instead of throwing in the names of a few owners (like raisins into a workhouse pudding) to "give a tone" to the affair, as "Jenkins" would say. As the document stands, we are led to believe that only such minor turf luminaries as Messrs. Brayley, Marshall, Gomm, and Gretton object to the touting nuisance, and that several well-known and highly-respected trainers, such as Dover, Perren, Bates, Enoch, Osborne, and Wadlow cannot find it in their hearts to trample upon the "poor little tout." Where is Alec Taylor's name? Or is the old Craufurd enmity to the "watcher" forgotten, and the hatchet buried on the Wiltshire downs? It is difficult to conceive why the framers of the petition should have been content with the crude and imperfect state in which it was presented; for if they wished it to be regarded as a public expression of feeling intended to influence the Jockey Club, why were not greater pains taken to render it as complete as possible? Any number of signatures of influential patrons and professionals of the turf might have been obtained at Newmarket during the last week, and why should not the petitioners have availed themselves of so favourable an opportunity for imparting additional weight and importance to this expression of their wishes? As it stands, the document merely represents the feelings and sentiments of a party, certainly not altogether wanting in consideration and importance, but, after all, only a minority of that mixed body comprising the great turf republic. The petition was very properly referred to the committee now sitting for the purpose of recasting the racing code, who will doubtless give the subject their best attention; but we do not see how they are to work the desired changes or to "intervene" with any success between the contending factions. The utmost they can effect is to continue their recent action in regard to those connected with the journals which have refused to listen to their suggestions; but they will run the risk of defeating their own object by turning the objects of their dislike into "martyrs," just as it happened when "Argus" was warned off the heath for his strictures upon a notorious decision of the club. The extreme course adopted in the case just referred to they can hardly bring themselves to adopt; so that the utmost they can do is to record their disapproval of the practice of touting and to leave matters to mend as best they may. As has been significantly remarked by a contemporary, they may proscribe and punish the professional horse-watcher, but the private individual who keeps a few horses in training merely in order to exercise his privilege of touting other people's horses must ever remain far beyond the pale of their authority, and can follow his bent without fear of official interference.

Chimerical though the downright abolition of touting may appear, we think that there is much reason in the complaint urged by the appellants of subornation of stable boys and attendants by those desirous of becoming acquainted with stable secrets. Here is a solid, tangible grievance of which employers of labour in training stables have every right to complain, and which probably entails all the ill effects set forth in the memorial as quoted above. There are many trainers who really care but little for "legitimate horse-watchers" (if we may use such a phrase), provided that their operations are confined to observing exercise gallops, and taking stock of the various strings without trespassing upon private rights. But so soon as any tampering with the lads in their employ is resorted to, and bribery and treating are had recourse to for the purpose of obtaining information of trials, &c., the aspect of affairs is altered, and no lawful punishment could be too severe for those corrupters of honesty and trustworthiness. Unfortunately, the tout declines to draw his line at mere observation from a respectful distance, and in his anxiety to furnish his employers with still more exact information oversteps the bounds of what may be termed legitimate warfare, and from a sentinel becomes a spy. Still more unfortunately, no legal machinery can be set in motion to put a stop to such nefarious proceedings, and

as it is impossible to put an end to touting, so also it is beyond our power to mitigate the evils consequent on its existence. Owners and trainers have real reason to complain; but the remedy is not so obvious as the evil, and their only security lies in exercising increased vigilance over the goings out and comings in of their employés. Here, again, we may be suggesting something practically impossible, but we can see our way to no escape from the evils of touting without encountering other troubles entailed by endeavouring to overcome them. So long as it pays to obtain or to publish information acquired by methods which do not contravene the actual letter of the law, there will be found no lack of persons willing to undertake the business. To appeal to the sense of honour of such a fraternity would be useless; so that practically any remedy is out of the question, beyond that which would entail so much extra trouble and expense as to be hardly worth consideration.

Shooting Notes.

PIGEON SHOOTING.

HURLINGHAM PARK CLUB.

THE charming afternoon of Saturday last drew a very numerous and brilliant assemblage of members and their friends to this rendezvous. The programme was commenced with a sweepstakes of 1 sov each, at three birds, which was won by Mr. Braithwaite Wilson; and in the succeeding events, under similar conditions, Mr. H. Weguelin, Lord de Grey, Captain Harvey Talbot, Captain Needham, Mr. Lane, Mr. A. Coventry, and the Duke of Montrose proved successful. An optional handicap sweepstakes, at five birds each, was likewise brought to an issue, and in this Mr. A. Coventry won by killing all his five birds, Mr. J. Jee, V.C. and C.B., Sir J. Blois, Bart., and Mr. Bolam shooting well up.

Despite the cold searching wind of Monday there were thirty-six competitors for the optional £2 or £5 sweepstakes, at five birds each, handicap distances, but Hammond's rocks were so good that not a single contestant succeeded in stopping five within bounds. As will be seen from the scores, Mr. W. S. Salting, who handled a Purdey central-fire in splendid form, won the Club Cup and £72 of the optional fund by killing four out of five in the scores proper, and three in the ties, Mr. Lant shooting well up. The scores indicate the skill displayed by the respective competitors:—

Mr. W. S. Salting, 28 yards ...	11101	Captain H. B. Patton, 28 ...	1100
Mr. T. Lant, 28 ...	11101	Mr. H. Rudd, 25 ...	1100
Captain F. Leighton, 29 ...	11101	Mr. Wilton, 26 ...	1010
Mr. C. A. D. Halford, 25 ...	11110	Captain Aubrey Patton, 28 ...	1100
Mr. J. Jee, V.C., C.B., 25½ ...	11110	Mr. Vaughan, 28 ...	1010
Mr. Carrington, 28 ...	10110	Mr. S. Shirley, M.P., 27 ...	1010
Mr. C. H. Akroyd, 26½ ...	11010	Mr. Braithwaite-Wilson, 26 ...	100
Mr. C. Pride, 26½ ...	11100	Mr. E. H. Maxwell, 25 ...	010
Count de Galve, 24½ ...	10110	Mr. C. Parker, 26½ ...	010
Mr. E. B. Darvall, 24½ ...	1110	Captain T. Gist, 28 ...	100
Lord St. Leonards, 25 ...	1011	Mr. Stafford, 26½ ...	010
Mr. A. Coventry, 27½ ...	1100	Captain Hartwell, 26 ...	010
Captain Shelley, 30 ...	0110	Lord de Grey, M.P., 29 ...	103
Mr. T. W. Lane, 25 ...	1100	Captain W. Duncombe, 29 ...	010
Captain Hervey Talbot, 28 ...	1100	Sir G. Leith, 26 ...	100
Mr. T. G. Simpson, 29½ ...	1010	Duke of Montrose, 24½ ...	100

The following, having failed to kill, were not called up after the second round:—Mr. H. S. Jaffray, Mr. Pennell, and Mr. Harrington Hudson.

TIES—BIRD FOR BIRD.

Mr. W. S. Salting (Cup and £72), 28 yards' rise ...	1 1 1
Mr. T. Lant, 28 ...	1 1 0
Mr. J. Jee, V.C., C.B., 25 ...	1 0
Captain Forester Leighton, 29 ...	0
Mr. C. A. D. Halford, 25 ...	0

Previous to the shooting for the above event fourteen members shot off a £1 sweepstakes at three birds each, which Mr. Halford won by stopping five out of six.

The annual general meeting will take place on Saturday, at half-past one.

THE GUN CLUB, SHEPHERD'S-BUSH.

A long afternoon's sport took place at this ground on Saturday last, a large number of members and others being assembled. The shooting was not particularly brilliant, and at one time it appeared as if the competition would be quickly decided, so many of the contestants having been unsuccessful, and it was decided that those missing one should stand out. Mr. Dudley Ward, Mr. George, and Captain Vaughan Lee were at one time the three best in, but as the first-named failed at his sixth pigeon, and the other two at their seventh, it necessitated the whole of the other competitors shooting up. Of course this proceeding occupied a considerable length of time, and the result was that eventually the ties consisted of Mr. Green, Mr. W. S. Salting, Mr. Charlton Adams, Captain Yescombe, Mr. A. Gillow, Mr. George, Mr. Otho, Mr. Dudley Ward, Mr. Gambier, Captain T. S. Starkey, Mr. T. Lant, and Captain Vaughan Lee. In shooting off on the usual conditions of bird-for-bird a very spirited contest ensued between Mr. Green and Mr. Salting, the former of whom won at the fifth round, and, with the cup, received £115, Mr. Salting taking the second award of £11. Prior to this a £1 sweepstakes, at three pigeons each, was decided Captain Leighton and Mr. Gillow dividing, after scoring five each. During the afternoon the 30gs prize, presented by Mr. H. S. Jaffray, a very popular member of the club, was on view. This will be shot for in the course of a short time, and we may mention that at a recent committee meeting of this club, it was decided that concentrators should be allowed. Score:—

OPTIONAL SWEEPSTAKES of £1 or £5 each, with a Cup added valued at £25, seven birds each, 27 yards rise; 42 competitors.

Mr. Green ...	101111	Mr. Booth ...	01110
Mr. W. S. Salting ...	101111	Captain A. L. Patton ...	1010
Mr. Charlton Adams ...	101111	Mr. Akroyd ...	1010
Captain Yescombe ...	011111	Captain W. F. Leighton ...	1100
Mr. A. Gillow ...	011111	Mr. F. Norris ...	1100
Mr. George ...	111110	Mr. H. S. Jaffray ...	1100
Mr. Otho ...	111111	Captain Laing ...	1100
Mr. Dudley Ward ...	111101	Captain H. B. Patton ...	1010
Mr. Gambier ...	101111	Mr. Stone ...	1010
Captain T. S. Starkey ...	101111	Mr. H. Rae-Reid ...	1100
Mr. T. Lant ...	101111	Mr. G. H. Beard ...	010
Captain Vaughan Lee ...	111110	Mr. J. B. Darvall ...	100
Mr. E. Heron Maxwell ...	011110	Mr. Parker ...	00
Mr. Granville ...	101110	Captain Gordon Hughes ...	00
Mr. Harrington Hudson ...	011110	Captain Shelley ...	00
Captain T. Gist ...	111010	Mr. Wilton ...	00
Captain Sydney ...	10110	Mr. Stovin ...	00
Captain Hornby ...	11010	Count de Galve ...	00
Mr. Richards ...	10110	Mr. Beauchero ...	00
Sir G. H. Leith, Bart. ...	01110	Sir J. Rae-Reid ...	00
Lord Stormont ...	10110	Mr. C. Pennell ...	00

TIES FOR THE FIRST PRIZE.

Mr. Green (the Cup and £115) ...	1 1 1 1 1
Mr. Salting (second prize, £11) ...	1 1 1 1 0
Mr. George ...	110
Captain Yescombe ...	10
Mr. Otho ...	10
Mr. Dudley Ward ...	10
Mr. Gambier ...	10

J. Offer supplied the birds.

THE WELSH HARP, HENDON.

The fine weather of Saturday last also attracted a fair muster to Mr. W. P. Warner's well-known inclosure, when several handicap sweepstakes, at three birds each, were brought to an issue,

Messrs. Killing, C. Cook, Bell, Boswell, and Thompson clearing the majority of the pools. The score is annexed:—

HANDICAP SWEEPSTAKES, at three birds each.									
Mr. Killing, 25 yards	011-111-111-10	011-111-111-11	011-111-111-10	011-111-111-10	011-111-111-10	011-111-111-10	011-111-111-10	011-111-111-10	011-111-111-10
Mr. C. Cook, 26	00-10-111-111-010-111-10	00-10-111-111-010-111-10	00-10-111-111-010-111-10	00-10-111-111-010-111-10	00-10-111-111-010-111-10	00-10-111-111-010-111-10	00-10-111-111-010-111-10	00-10-111-111-010-111-10	00-10-111-111-010-111-10
Mr. Bell, 25	011-0-111-0-00-111-111-10	011-0-111-0-00-111-111-10	011-0-111-0-00-111-111-10	011-0-111-0-00-111-111-10	011-0-111-0-00-111-111-10	011-0-111-0-00-111-111-10	011-0-111-0-00-111-111-10	011-0-111-0-00-111-111-10	011-0-111-0-00-111-111-10
Mr. Boswell, 29	110-111-10-110-0-0-111-0	110-111-10-110-0-0-111-0	110-111-10-110-0-0-111-0	110-111-10-110-0-0-111-0	110-111-10-110-0-0-111-0	110-111-10-110-0-0-111-0	110-111-10-110-0-0-111-0	110-111-10-110-0-0-111-0	110-111-10-110-0-0-111-0
Mr. Thompson, 25	110-111-10-110-0-0-111	110-111-10-110-0-0-111	110-111-10-110-0-0-111	110-111-10-110-0-0-111	110-111-10-110-0-0-111	110-111-10-110-0-0-111	110-111-10-110-0-0-111	110-111-10-110-0-0-111	110-111-10-110-0-0-111
Mr. Killing	110	110	110	110	110	110	110	110	110
Mr. C. Cook	0-0-0-0-0-0-00	0-0-0-0-0-0-00	0-0-0-0-0-0-00	0-0-0-0-0-0-00	0-0-0-0-0-0-00	0-0-0-0-0-0-00	0-0-0-0-0-0-00	0-0-0-0-0-0-00	0-0-0-0-0-0-00
Mr. Bell, 25	111-10-111-111	111-10-111-111	111-10-111-111	111-10-111-111	111-10-111-111	111-10-111-111	111-10-111-111	111-10-111-111	111-10-111-111
Mr. Boswell	111-0-0-10-111-00	111-0-0-10-111-00	111-0-0-10-111-00	111-0-0-10-111-00	111-0-0-10-111-00	111-0-0-10-111-00	111-0-0-10-111-00	111-0-0-10-111-00	111-0-0-10-111-00
Mr. Thompson	111-101-00-010-00-001-1	111-101-00-010-00-001-1	111-101-00-010-00-001-1	111-101-00-010-00-001-1	111-101-00-010-00-001-1	111-101-00-010-00-001-1	111-101-00-010-00-001-1	111-101-00-010-00-001-1	111-101-00-010-00-001-1
Mr. Killing	010-011-110-001-010-100-0	010-011-110-001-010-100-0	010-011-110-001-010-100-0	010-011-110-001-010-100-0	010-011-110-001-010-100-0	010-011-110-001-010-100-0	010-011-110-001-010-100-0	010-011-110-001-010-100-0	010-011-110-001-010-100-0
Mr. Bell	111-010-111-111-011-111-0	111-010-111-111-011-111-0	111-010-111-111-011-111-0	111-010-111-111-011-111-0	111-010-111-111-011-111-0	111-010-111-111-011-111-0	111-010-111-111-011-111-0	111-010-111-111-011-111-0	111-010-111-111-011-111-0
Mr. Killing	001-101-110-011-00-111-0	001-101-110-011-00-111-0	001-101-110-011-00-111-0	001-101-110-011-00-111-0	001-101-110-011-00-111-0	001-101-110-011-00-111-0	001-101-110-011-00-111-0	001-101-110-011-00-111-0	001-101-110-011-00-111-0
Mr. Sharp									

THE SUSSEX COUNTY GUN CLUB.

A meeting of the members of this club was held on Friday afternoon, May 5, at the new grounds situated at Southwick, near Hove. The weather was beautifully fine, and there was a very fair assemblage of visitors, whilst the shooting was quite up to the usual average. Handicap sweepstakes at three birds each formed the principal items of sport, and of these no fewer than fifteen were decided, the chief winners being Mr. S. Beard, Mr. Percy Fuller, Mr. Charlton Adams, and Captain Yescombe.

CAPTAIN BOGARDUS'S CHALLENGE ACCEPTED.

Dr. Bower Talbot, of New York, has (according to the *New York Herald*) accepted the challenge put forth by Captain Bogardus to shoot any Englishman in America for the gold badge and the championship of the world. Dr. Talbot stipulates that the match shall be shot on either the first or the second Monday in June, and within 500 miles of the city of New York. These stipulations, it is understood, will be accepted by Bogardus.

The conditions of the match are to shoot at 100 birds, as follows:—First, 20 birds, 21 yards rise, 80 yards boundary, 1½ oz of shot, from one ground trap, single-barrel guns; second, 30 birds (15 pairs), 18 yards rise, 1½ oz of shot, 100 yards boundary, two ground traps, four yards apart, to be pulled both at the same time, double-barrelled guns; third, 50 birds, five traps five yards apart, 30 yards rise, 1½ oz of shot, 80 yards boundary. English rules. The birds to be all trapped from one hamper. Each to pull for the other.

Dr. Talbot is an Englishman who has resided in New York for several years, and being, as he says, unwilling to allow the challenge given by Bogardus to go by default, has—for the honour of his countrymen—accepted it. He has shot several matches in this country, and so far has made a fair record.

FISHING IN IRELAND.

BY RALPH NEVILLE.

The past winter will be long memorable in the annals of the hunting-field for its persistent inclemency, which interfered so injuriously with our favourite national amusement of fox-hunting; and the spring, so far as it has yet gone—with the exception of the few fine days at the commencement of April—has proved equally unfavourable to the success and prospects of the angler. From Ireland and Scotland the deliveries at Billingsgate for the week ending April 7 were large; and accounts from the former country, both as regarded the take and quality of salmon and the prospects of trout-fishing, were not only satisfactory, but encouraging to a degree. Even where the snow-water had affected the take the fish were represented to be numerous and in fine condition; a continuance of fine weather and the subsidence of the overplus water being alone required to afford ample sport. In fact, the reports from lakes and rivers in all parts of the United Kingdom promised the advent of a rich harvest to the disciples of "old Izaak," and we were particularly happy to find that in many of the Irish and Scotch waters the capture of the voracious pike—the greatest and most destructive enemy of both trout and salmon—has been eminently successful. Why a close time should be anywhere established for the protection of this insatiable brute must be a marvel to everyone who practises fly-fishing, for they must be aware from experience that it is the deadliest enemy with which the ova and fry of other species have to contend.

It is to be hoped that the dismal and stormy weather which prevails at present—equally prejudicial as it is to the interests of the agriculturalist and to the amusement of the wielder of the rod—may speedily change to the mild and genial temperature of a favourable spring, for a continuance of cold and storm would seriously interfere with the use of the green drake fly on the Irish lakes and rivers, which commences early in May, and so disappoint the expectations of the many sportsmen who annually journey from afar to enjoy the unmatched fishing which under favourable circumstances they afford. That lake-fishing is in every respect a far more agreeable pastime than river-fishing cannot admit of a doubt, for it is attended with no personal *désagréments*, and entails far fewer disappointments. The weeds that grow in the river's bed, the hollows beneath its banks, or the roots of a decayed tree which once flourished on its side, frequently enable the fish, when thoroughly worn out, to avoid the landing-net, and by one desperate effort to break the tackle and escape, leaving the angler, who has floundered, perhaps, for hours through mud and water to hook and play him, in blank despair; while on the lake he would have floated along in his boat, and cast his line, without encountering any obstacle, so as to permit his fly to fall in the desired spot, and on its being taken would have only to engage in a fair and open contest with his victim, in which cool judgment and adroitness are alone necessary—barring accidents—to ensure his success.

Perhaps there is no country in Europe in which fishing can be procured with more ease and comfort, as well as at less cost and greater perfection, than in Ireland. Some of its lakes on the western and southern coasts, such as Lough Corrib and Killarney, to which the fish have access from the sea, afford prime salmon as well as trout fishing; while the latter sport is unequalled in the midland lakes, from which the fish never migrate; and a lively trout of from 5lb to 10lb weight, which are often to be met with, will always give more play and show more sport in killing him than the sullen salmon, who rushes doggedly about in the hope of exhausting the line or breaking the tackle. And sure we are that the angler who has once spent a favourable day on the waters of Lough Shelin, and filled his basket with deliciously-flavoured fish turning the scale at all intervening weights from 2lb to 15lb, cannot fail to be delighted with the success which he is, under ordinary circumstances, almost always certain to achieve.

One of the great advantages which the midland Irish lakes afford to the angler is their contiguity, and the speed and facility with which they can be reached—Belvidere, Donore, Lough Aul, Lough Shelin, and Lough Erne being within a very few miles of each other, in the adjoining counties of Westmeath, Longford, and Cavan; while the man who leaves Euston station by the Irish evening mail-train may, after breakfasting in Mullingar, be casting his line on Belvidere the next morning

at ten, if he at once proceeds from Dublin by the Midland Railway—and another is that the fly does not rise simultaneously on all these lakes, but continues to come up at intervals in each, which enables the visitor to avail himself of that feasting time of fishes on all, when the natural green drake is the most killing bait that can be presented.

Cheap and good accommodation is to be had in towns adjacent to each lake, or in cottages on their banks, whose owners let comfortable furnished lodgings and provide good boats with steady men to row them, who understand what they are about, are well acquainted with those parts of the waters which the fish love to frequent, and who are quite capable of giving sound advice as to the description of fly most suitable for use during the different changes which often occur in the same day in so uncertain a climate, and which, as a matter of course, exercise a serious effect on the temper and taste of the fish. There are railway stations in the immediate neighbourhood of each of the lakes enumerated, so that the angler, should he tire of trout-fishing, or that the weather proved unpropitious for it, can easily change his quarters and within three or four hours reach Sligo, Ballyna, or Ballyshannon, the best salmon-fisheries on the west and north-west coast of Ireland.

Those lakes are open to all comers, who, if they carry letters of introduction with them, will not only find prime sport, but receive warm hospitality from the surrounding proprietors. One eccentric, though accomplished, gentleman amongst them was, in past times, so jealous of his piscatorial rights that, although he never refused permission to anglers, particularly strangers, when duly applied for, to fish on his waters, at the same time took the most decisive steps to keep off all trespassers who ventured to intrude. For this purpose he mounted a four-pounder gun in a commanding position, which he was in the habit of discharging shot at any boat that seemed to be approaching his limits, as a warning to keep off—happily without fatal effects, the lake being more than five miles broad, while the gun could not carry more than one. He rose, as a rule, about five o'clock in the evening, and dined about two a.m. on the following morning; and, though he never committed what might be termed an excess, usually drank two bottles of Château Margaux after dinner, when, in summer, he took a constitutional walk through his demesne before retiring to rest, during which proceeding he kept a sharp look-out on his aquatic possessions. No one knowing his habits ventured to approach further reach of his ordnance while he was a-foot, but waited patiently as near as was considered safe until he was housed, and then took liberties with his well-preserved trout. Those were, however, olden times, when such eccentricities only produced amusement. It is unnecessary to say they could not be indulged in now. It is quite amusing to read the flourishing accounts given in the newspapers of trout-fishing on the Thames. If any worthy citizen happens, after weeks of disappointment, to kill a 2-lb. fish, the occurrence is proclaimed as remarkable, and his name is published in conjunction with the boatman who discovered the haunt of his victim and "spotted" him, as a detective would a thief. He at once becomes an object of civic admiration as a first-class angler, is sure to have his health toasted at the next dinner of the club as an honour to the body; and, to perpetuate the fame of his achievement, will have the skin of his "spotted beauty" stuffed and preserved in his family as an heirloom. It is not a little surprising that some of those worthy citizens who have money and time enough at command do not betake themselves to the Irish lakes and rivers, where they would be sure of ample sport, instead of wasting their time in seeking for troutlings, or killing and weighing pike and bream on the well-whipped waters of old Father Thames. It may be added, for the information of anyone purposing to visit the Irish Midland lakes, that accommodation and boats can be had at Finea, which is reached by the Midland Railway at Ballywillan station; that suitable boats, with two men to row them, can be had for five shillings a day, and that flies, suitable to the lake, and tied by competent persons on the spot, can be purchased at five shillings a dozen, which will be found far preferable for taking the fish to any tied elsewhere.

THE LACROSSE CHAMPIONS.

An outdoor game with a ball, which is Indian in its origin, but which has been adopted by Canada, is about to be introduced into England, and is likely before long to be naturalised amongst our athletes. A twelvemonth ago there was a whisper that the mysteries of lacrosse—the pastime of the Dominion as cricket is of England—were about to be practically expounded by a team of players from Montreal; but, for some reason or other, principally, we believe, because no English team could be got to meet the colonials, the projected visit fell through. The Thames Hare and Hounds Club, the Caledonian Lacrosse Club of Glasgow, and the Polo Club gave their Canadian fellow-subjects cordial invitations to our shores. Considering how hospitably representatives of the manly exercises of the old country—the All England cricketers and the Tyne oarsmen, for example—have always been received in Canada, this was the proper thing to do; and now that we learn that the Canadians are really coming we are sure the promise of a warm greeting will be thoroughly fulfilled. At this moment two picked teams, each of twelve players, are steaming across the Atlantic in the *Moravian*, which left the other side of the ocean on Saturday last, and on the 10th of this month they hope to make their first public appearance at Belfast, whither they have been invited by the North of Ireland Cricket Club. Dublin will be the next city visited. They are to play there on the 13th and 15th inst., under the patronage of the Lord Lieutenant. From the sister kingdom they will journey to the north, intending to be at Glasgow on the 19th and 20th; and not till Saturday, June 3, will the metropolis have the pleasure of witnessing a match. It will be fought out on the grounds of the Polo Club at Hurlingham, when it is hoped that the Prince of Wales will attend; and it is safe to predict that the concourse of the fashionable world will be immense. Hurlingham is not open to everybody, therefore it is pleasant to know that the champions will play a match before the masses at Kennington-oval on Monday, June 5, which will be a Bank holiday. It is, perhaps, well to say that this is no "game of speculation." Our guests are coming across because they have been pressed to come, not to make money; there are no mercenary motives at the bottom of the voyage, but an enthusiastic love of a beautiful field sport, and an honest desire to spread the knowledge of it. Were it otherwise, we may be certain Lord Dufferin, the Governor-General of Canada, would not have lent the enterprise not only his sanction but his encouragement.

We have spoken of two teams; one of these is composed of men of our own colour, the Gentlemen Amateurs of Montreal; and the other (whose expenses they defray) consists of veritable red-skins—the identical straight-haired heroes, with high cheek-bones, over whose exploits we used to gloat in the pages of Fenimore Cooper when we were lads at school. The captain of the pale-faces is Mr. W. George Beers, the greatest living authority on lacrosse, or baggataway (as it is sometimes called); and he is confident that his men, all of whom are

distinguished at traboginning, sprinting, skating, and gymnastics generally, will render a good account of their copper-coloured adversaries.

The rudiments of the game are easily acquired. To be a good player requires not only a quick eye and nervous wrist, a fleet foot, and sound lungs, but assiduous and long-continued practice. It abounds in opportunities for the display of adroitness and grace, strength and agility—above all, agility, for no man who is not a first-class runner dare aspire to eminence in the sport. The bat used, or lacrosse, is of the shape of the hockey-stick, with a sort of battledore netting at the end. Other great merits that should make the new game popular in England are that it is nearly as economic as football, without being half so dangerous, that there is more frequent "play" to be had than at cricket, and that it can be enjoyed almost anywhere—on Clapham-common or in Battersea Park as at Hurlingham or on the Oval.

WHIST JOTTINGS.—LAZY PLAYERS.

There are few things less satisfactory than to sit down to play with a lazy man for a partner. He does not collect or shuffle the cards; he leaves them where they happen to be, instead of putting them in their proper place. He leans on the table or sits back in his chair, balanced on its two hind legs. He cares nothing for the game or pretends not to do so. He plays as if to his great intellect whist was child's play, and he plays with the same accuracy and attention as the man who is devoting his whole thoughts to the subject. When the crisis arises (as in course of events it must) the one player is prepared for the emergency, and the other has to play by chance. The one plays with an accurate knowledge of what he is doing, and the other knows nothing. In the long run vigilance must tell, and the lazy man must be the loser. If you are of a speculative turn of mind never back a lazy player.

We saw a game lost during the last month because a player was too lazy to take up the trump card. The original leader led trump 2, second hand put on 3, the third played the 10, and the dealer left the trump card as played to the trick. This card was the 8, his partner had the 9, and the observant player assumed, as was apparently the fact, that the dealer had no other trump. Later on in the hand his partner could have saved the game had he known or suspected that his partner had a trump, and he failed to take the chance, on which the lazy player, alive only to the loss of the game, scolded his partner for not forcing him. The player had the 7 and 4 of trumps left, and it was from sheer laziness and nothing else that made him leave the trump card on the table. It is useless pointing out now that it is advisable to give a good partner a general idea of your hand. It is useless, we say, to talk on the subject when all men, at all hazards, will play false, and all seem determined to give up the partnership principle, and each man plays on his own account; but, even then, we see no reason for paying 8d. when 4d. is just as effective. Although the reason we give for the play of the 8 was the true one, we have no doubt the player would allege that he often wins by playing dark. No doubt he does. It is not a question of a single example of loss or gain, but which, in the long run, brings the most satisfactory result. Can a good player make the most of the hand by being misinformed of the position of two trumps in the first round? Sooner or later the time must come for counting his cards, and what is he to place in his partner's hand to fill the place of these two cards.

There is no doubt that skill at whist does tell. To a bad player the loss of a trick here and a trick there seems to be of no consequence; but, in the long run, each of those tricks lost must mean so many shillings or pounds lost. If in a day's work we lose £1 or £2, at the end of the year our income must be so much the less, and our balance at the bank will be in an unsatisfactory state. If this is so—and we apprehend no one can doubt it—why do not players make the same allowance for the loss of a trick arising from carelessness, inattention, or want of skill. It may be they will make up for it next time, and they may; but then, again, they may not. The loss of a trick is equal to the loss of a point, plus the chance of the rubber points; and winning or losing a rubber often makes a considerable difference to the players and outsiders. Notwithstanding the advantage that the good players have over bad, the difference is more marked by the ignorance of the bad player than the skill of the good player. The good general takes advantage of his adversaries' blunders, but there are more games lost by the weak and careless play on one side than by the skill of the other.

The careless player is often wakened up by the sight of good cards. Then, instead of the listless manner in which he was sitting in his chair, he draws up to the table with an appearance of interest in the matter in hand that he did not previously exhibit. He sits in one position when he has good cards, and in another when he has bad. Watch the faces round the table; nay, watch the way in which anyone sits, and you can tell at once whether he has a good or bad hand. This is not intentional, but this should not be. By face, voice, gesture, or manner, no intimation should be given of the state of your hand. The game, however, does not consist in playing good cards well, but rather in playing a bad hand well. That there is skill in playing to the score with a good hand no one doubts, but it is far more difficult to play a bad hand well, and the attention to the game is of more importance at one juncture than the other.

Probably there is no point in Whist so remarkable to a looker-on as the recklessness with which men make their discards, unless it is the certainty, after three or four rounds and two or three discards, that the reckless player will forget the first discard on each side. We think we have seen more rubbers lost by this last fault than by all other faults put together. No skill is necessary to remember your partner's first discard, and a moment's reflection should tell whether your partner was playing on the assumption that you are strong or weak. Our point is, not that they do not let their minds go through the reasoning process, but that they forget altogether which was the first discard, and of course they cannot reason on what they have no premises to argue from. After two or three discards the player has to choose a suit to lead, and he intends to play from the information he has obtained of his partner's hand. We venture to say that nine times out of ten it is the last discard alone that the leader now remembers. We do not pretend that this is whist, but this is the game called whist as ordinarily played.

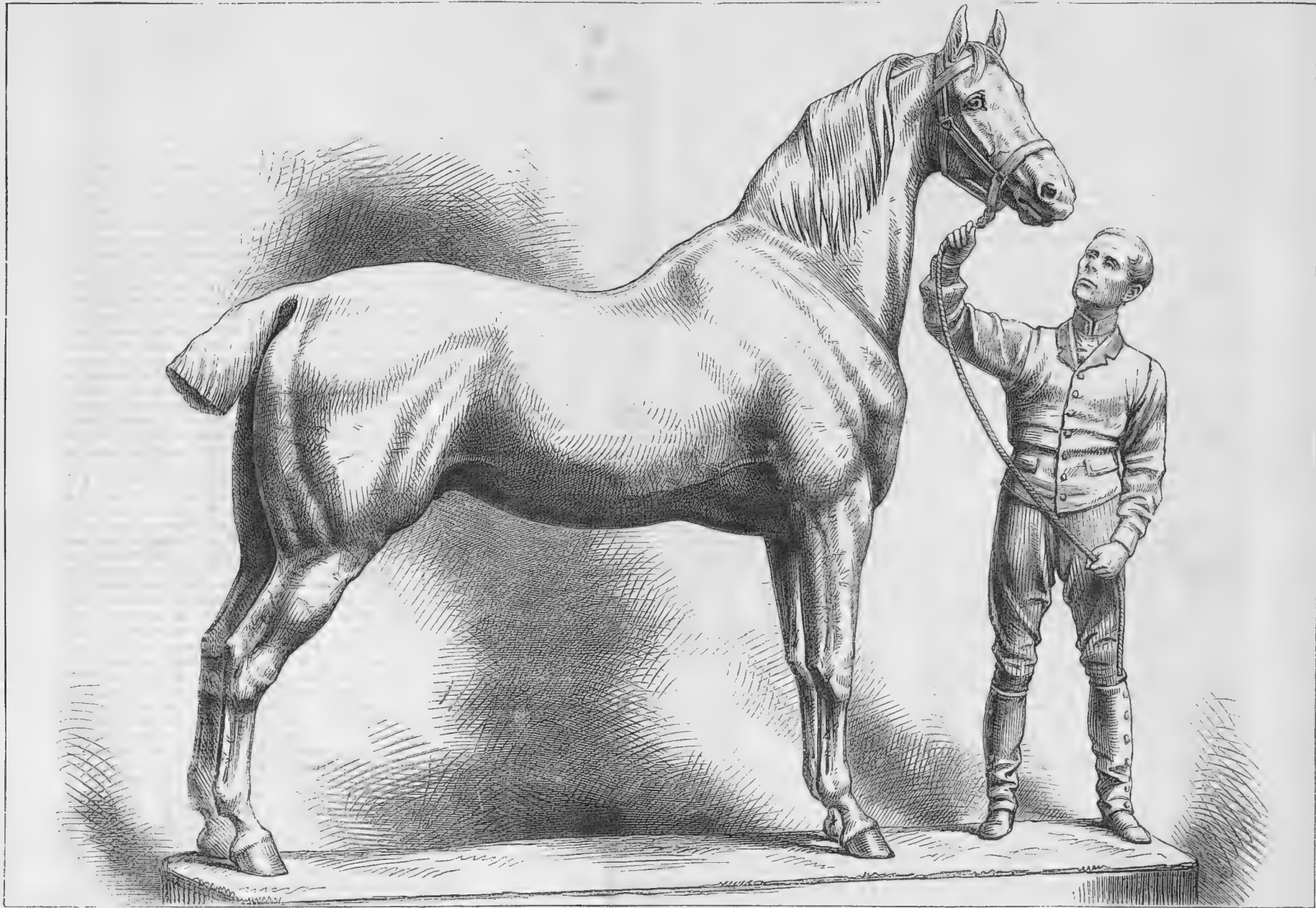
There are some who discard only for the purpose of mystifying every one. They seem to take an insane pleasure in throwing away high cards when they have small ones, and if one of these happen to be your partner, and he deceives you, he seems astounded. They have their reward, and with them it is useless to talk. A simple straightforward game is unknown to them. If they win once, they are satisfied for a day's losses and they take credit for the success and forget all previous failures. Provided the pockets of themselves and partners will stand it, we see no objection to their style of play, but we do wish they would not try on these little games when their partner's pocket is nearly threadbare.—*The Westminster Papers for May.*

PETRARCH.

IN a previous Number we have treated so fully of the early history of Petrarch, his birth and parentage, his breeding and performances, that we need not go over the same ground again in this place. Nor is it our intention, at this somewhat remote period from the date of the race, to hunt up any stray incidents which may have escaped the notice of other writers, nor to allude to the sensation created by Petrarch's unexpected victory. Many hard words have been spoken, if not written, in connection with market-movements anent Petrarch; but our province is description rather than criticism, and we forbear to become resurrectionists of questions which have been wisely buried out of the way, and, we trust, finally laid to rest. Mr. Gee gave us a pretty good tip on the morning of the race, when he opened the door of a box in Park Paddocks, and showed us a couple of Lord-Clifdens alone worth the journey to Newmarket to see; but we did not accept the omen, and strolled up to the Heath rather inclined to Kaleidoscopic views. Still we had the Dupplin "second string" forced upon our notice once more; for, walking across to the cords, we came across the former owner of Blinkhoolie, of course with the result of a "little horse talk," and to this effect:—Petrarch, who was dropped at Wavesley, whither Laura, his dam, had arrived on a visit to "Blink," came into the world with such an awfully twisted foreleg, that thoughts were at first seriously entertained of a resort to the "happy dispatch." However, the republic

was not despaired of; and, by dint of careful nursing and skilful treatment, the crooked was once more made straight, and the young Lord Clifden went home without any apparent traces of his drawback. So that Mr. Watson may claim to have played no unimportant part in setting the future Two Thousand winner fairly on his legs in the world, and in starting him on his eventful journey in life. Petrarch is a very charming horse, indeed: in fact, he was the only one of the Two Thousand field that could be called a "rile gentleman," except Julius Caesar, perhaps, who seems to grow more like his sire as he gets on in life. His conqueror, however, quite bore away the bell for good looks, quality, and action; though, as regards the latter, he does not shine very brilliantly in his slow paces, and in galloping, like Touchstone and many other good ones, goes very wide behind, albeit with immense vigour and determination. As a descendant of Newminster and Orlando, he is of course bound to inherit the superb quality which distinguished those two famous pillars of the stud. Petrarch is a bay horse, without white, very well shaped in all respects, but possessing no claim to rank among the "great slashing horses," which, more through traditionary than through real excellence, we are accustomed to associate with the "doughty deeds" of racing history. He is a horse of no great bone or substance, and not distinguished by those low and lengthy characteristics which are generally leading traits of the Newminster family. He has a beautiful head, which he carries in rather a peacocky fashion when led about, and is as equi-

sitely-topped a horse as ever entered a saddling paddock, all parts of his machinery being most beautifully and harmoniously contrived, with not an atom of coarseness or angularity to offend the most fastidious eye. He is every morsel *use*, without a particle of lumber; and, though he might have been a trifle *soft* in condition, he did not show any signs of gross superfluity of flesh outside, however much his interior may have lacked cleanness and condition. He was a splendid "foil" to the horses which preceded and followed him in his walk round the birdcages, Don Amadeo and Kaleidoscope, both built on a far larger scale, but neither fit to hold a candle to Petrarch in symmetry. Kaleidoscope has an ungainly Roman head, a weak-looking ewe neck, inordinate length behind the saddle, and a leggy, helpless appearance which certainly fails to betoken a real stayer. As a bystander more aptly than accurately remarked, he looked "disconnected," a term unknown in the vocabulary of the "horsey" critic, but singularly appropriate in describing Kaleidoscope. Petrarch's success furnishes another instance of the case of a horse "doing his best things when slightly above himself," and we should say that he would run pounds better in his rather "jolly" condition of last week than when "perfectly trained," as the saying goes. The descendants of Newminster appear to flourish more under a mild system of preparation than when rattled along after the fashion which has been found to suit horses of stronger constitutions, and we shall not fancy Petrarch one whit more strongly for Epsom honours if we hear of him



"QUIET TO DRIVE, AND HAS BEEN HUNTED," FROM THE GROUP BY J. W. GOOD IN LAST YEAR'S ROYAL ACADEMY EXHIBITION.

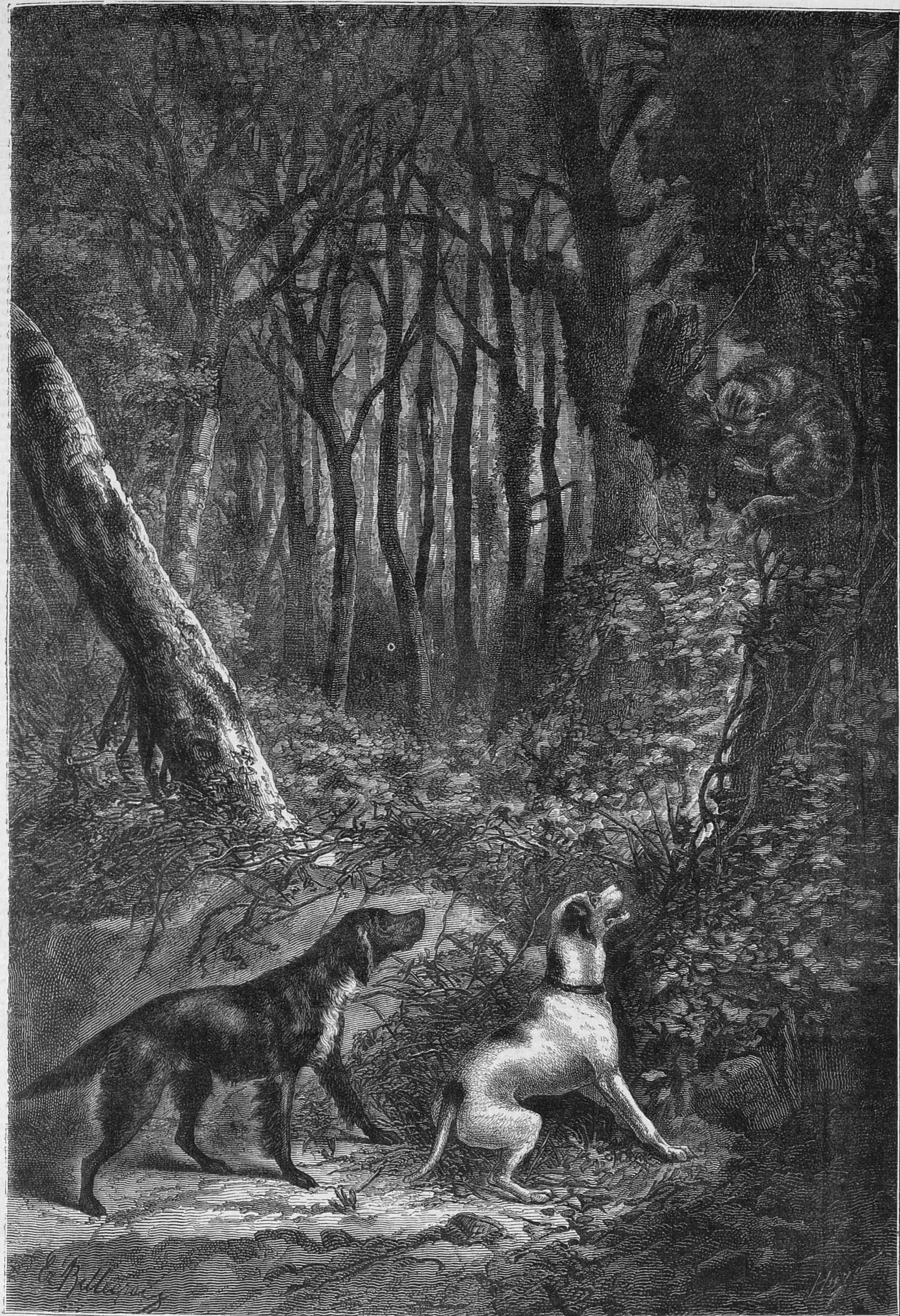
doing long and strong work in the interval before the last day of May. We don't write him down as a "bandbox" horse, but he will have tougher work cut out for him at Epsom than at Newmarket. With Skylark, All Heart, Mineral colt, Hardrada, and Forerunner, he is not likely to have things so much his own way as with the very moderate field from which he cantered away over the Rowley Mile. His present price for the Derby is absurd, in the face of so many formidable antagonists in reserve; and, though it be rank treason to whisper a word against the reigning favourite, we have seen horses we fancy to be better cut out for the Derby "journey," and shall not be surprised to see him cut down by some more rough-and-ready customer on the eventful day. One trainer took exception to his feet, as being of the "shelly" order; but this supposed drawback we quite failed to detect, and no more perfect model of a racehorse will hold his levée in the Epsom paddock. Precedent is much against easy winners of the Guineas doing the trick at Epsom; but precedent in Petrarch's case need not influence us, as he has succeeded in triumphantly upsetting all omens, coincidences, and fatalities. Middle Park Plate winners, with the exception of Pero Gomez and Prince Charlie, have, for the most part, speedily relapsed into insignificance, but the "P" division may have different luck. Again, fate has been all against horses purchased at enormously high figures; but in this respect Petrarch seems to be an exception, looking at the brilliancy of his prospects. The last occasion when a "chalk jockey" had the honour of piloting a Two Thousand Guineas winner was in 1866, when "our own lad," Thomas, steered Lord Lyon to victory, but under very different conditions as to favouritism for the race. Mr. Gee looked very fondly at the winner when he entered the inclosure after his race, and, if he should get through his task on the Surrey hills, Lord Clifden's place at the stud will be well and worthily filled,

whatever may be, his son's final destination, at which we may hazard a very shrewd guess. Hawthornden and Wenlock, Lord Clifden's successors in St. Leger honours, were not exactly the animals to command public patronage, on the ground either of looks or performances; but in Petrarch we have a horse of quite a different stamp, though we hope the time is far distant when his retirement will have to be gazetted and that a brilliant cup career is in store for Lord Dupplin's colt. The family luck of the Dawsons seems to have veered round from the heads of Heath House and Bedford Lodge to settle for a time with "brother John;" and no one will begrudge him such a turn, after long years of comparative misfortune in having second-raters only on which to practise his art. We reproduce the pedigree table of Petrarch, which is well worthy of study, as one of those which we should choose to have "made to order," if such a thing were possible. It is a combination of most of the fashionable strains, and the few coarser elements which it contains have been so subdued and refined that the result is a horse such as we have endeavoured to describe. The Melbourne and Alarm sources, from which are derived those most valuable qualities of power and staying abilities, have had their asperities toned down by the double fusion of Touchstone blood, while their excellencies have remained unimpaired; and to opponents of the "accursed blood" it is some comfort to know that but one "black drop" enters into the composition of Petrarch. His dam, Laura, we may add, has this season been on a visit to Cardinal York, in hopes of his raising up seed worthy of the family which he represents; and it is no small credit to the Finstall sire that he has been selected for so illustrious a consort in the face of such highly-tried and successful rivals as Adventurer and Hermit, to say nothing of Victorious and Vespasian. Petrarch's solitary two-year-old performance is too well known to need

recapitulation; and we have no space to enumerate his engagements, all of which will be found duly set forth in our previous Number.

PEDIGREE OF PETRARCH.

P. E. T. R. A. R. C. H.	LAURA, 1860.	Torment, 1850	Touchstone, 1831	Camel	Whalebone, by Waxy Selim mare
				Banter	Master Henry, by Orville Boadicea, by Alexander
				Dr. Syntax	Paynator Beningbro' mare
				Daughter of	Ardrossan Lady Eliza, by Whitworth
				Humphrey Clinker	Comus Clinkerina, by Clinker
	The Slave, 1852	Orlando, 1841	Volley 1845	Daughter of	Cervantes Daughter of Golumpus
				Voltaire	Blacklock Daughter of Phantom
				Martha Lynn	Mulatto, by Catton Leda, by Filho da Puta
				Camel	Whalebone Selim mare
				Banter	Master Henry Boadicea
	Lord Clifden, 1860.	Newminster, 1848	Beeswing, 1833	Langar	Selim, by Buzzard Walton mare
				Kite	Bustard, by Castrel Olympia, by Sir Oliver
				Venison	Partisan, by Walton Fawn, by Smolensko
				Southdown	Defence, by Whalebone Feltona, by X Y Z
				Glencoe	Sultan, by Selim Trampoline, by Tramp
	Touchstone, 1831	Alarm, 1842	Daughter of 1837	Alea	Whalebone Hazardess, by Haphazard



TREEING A 'COON.

MR. WILLS'S "MAN O' AIRLIE."

IN how far the late controversy in the columns of a contemporary influenced Mr. Herman Vezin to produce a revival of the "Man o' Airlie," at the Haymarket Theatre, for two nights last week, is not for us to determine; sufficient be it to say at the outset that this little paper was induced us to pay a marked attention to the recent performance, with the view of arriving at a conclusion to what degree Mr. Wills's claims, as set forth by Mr. Vezin, to be considered in this instance an original playwright, are justified by facts.

It appears that in an article "On the German Stage," contributed to *Macmillan's*, the author, Mr. Bandman, stigmatised Mr. Wills's production as a "clumsy adaptation" of Karl von Holtei's *Lorbeerbaum und Bettelstab*. To this remark, the dramatic critic of the *Figaro* objected as being ungracious and unjust, ascribing it to probable miscomprehension or Teutonic prejudice, but at the same time confessing his ignorance of the German piece, and his hitherto firm belief in the originality of the English play. So far so good; Almagiva acted with praiseworthy fairness, if not with discretion. He might have allowed Mr. Bandman's opinion to stand good, seeing that that gentleman was in a position to compare the two dramas together, which he (Almagiva) was not, without even reckoning the additional consideration that the Anglo-German actor—from his many years' acquaintance with the greatest masterpieces in both languages, from his intimate knowledge of the intricacies of stage, and, last of all, from his merits as a popular tragedian—was well qualified to give a verdict, without being biased by such a paltry sentiment as prejudice, Teutonic or otherwise. This Almagiva did not do, but the contrary, rather, though, be it said, with the most laudable intentions. Then comes the irrepressible playgoer with a grievance and a "mania for scribbling, evidently a German," who joins the fray, and roundly accuses Mr. Wills of having plagiarised without acknowledging his source. Mr. Wills does not answer; but Mr. Vezin, in a concise and smartly-written letter, denies the allegation; nay, does more—tries to throw mud at Von Holtei's creation by depreciating the principal character in it as a "mean, pitiful wretch," a "man of ingrained selfishness," and claims for Mr. Wills equality of genius with his German compeer as a dramatist.

This, in short, as far as we have been able to understand it, is the pith and marrow of the dispute.

Let us begin by stating at once that the innuendo conveyed in the German correspondent's first letter—he wrote a second one, which perhaps we may bring in evidence—is entirely without foundation. At the first performance of the English piece, some years ago, at the Princess's—an event which we perfectly well remember—Mr. Wills distinctly acknowledged his indebtedness to Von Holtei for one of the leading ideas in the plot. Had Mr. Vezin contented himself by pointing out this fact, by giving the plain history of his own translation of the play and of the subsequent adaptation by Mr. Wills, this article would, in all probability, have never been written; but when he invites comparison between *The Man o' Airlie* and *Lorbeerbaum und Bettelstab*, and does so with the avowed intention of showing the superiority of the former over the latter, we feel it our duty to enter the field against him in order to prove that he not only fails in due appreciation of a genius whom all Germany reveres as a true poet and dramatist, but that he values far too highly a production which, in intellectual, dramatic, and literary merit, is as far below the one with which he would measure it as Snowdon is in natural grandeur and altitude below the Himalayas.

The story of the boy who climbed upon his father's shoulders and then cried out, "See how much taller I am than papa!" is no inapt illustration of what modern dramatists—and, for the matter of that, all of us—are doing every day. We take a sufficiently-elevated pedestal of passed literary or artistic achievement, mount a tiny structure of our own upon it, and then exclaim, "See how much bigger it is than the foundation!" But we are apt to overlook two things—the first, that we owe most of our height to the fabric beneath; the second, that, should it be taken from under us, we would ignominiously topple over and lay sprawling on the floor. Mr. Wills had that foundation in Von Holtei's drama; he had the plan completely sketched out for him, and it would have been well had he adhered to it closely, or at least as faithfully as the modified requirements of English stagecraft and deference to public approval would permit, deviating only from it then where it was unavoidable. Instead of which what did he do? He rejected the marble with which the original architect intended the structure to be built, pulled it down to substitute common brick for it, only inserting here and there a block, which makes the incongruity all the more glaring. He declines the wide, straight corridors, through which the mind could easily follow the progress of the principal character, to devise narrow, intricate, tortuous passages. He introduces the metaphorical counting-house with the money safe into a mansion where vulgar dress was never thought of. He imports a despicable scoundrel, a blackleg, who robs his friend of his hard-earned savings, and by so doing destroys the first apparent motive of the play. The axiom, *poeta laudatur et arguetur*, which it was the evident intention of the German author to demonstrate and work out, is partially, if not entirely, lost sight of, and what there remains of it is twisted into such an unrecognisable shape that only those who know the original can by the greatest straining find any semblance of it.

The plot of *Lorbeerbaum* is simple in the extreme. A true poet, understood and applauded by few, misunderstood by all the rest, struggles and struggles unsuccessfully against the current of public opinion, succumbs, goes mad, and is supposed to commit suicide while in that state of mind. Twenty years after, while the world is ringing with his posthumous fame, he is discovered to be alive. The trick by which the discovery is brought to pass is one of the most ingenious. His son, left to the care of one of his friends, sings his father's famous drinking song on his own birthday, breaks down in the midst of it because he cannot remember the words, which a poor wandering beggar takes up, thereby disclosing himself to be the long missing genius. The materials are very scanty, as may be perceived; but they are so cleverly handled, the characters are so well contrasted, the incidents are so poetically and at the same time so satirically arranged, the language is so full of wit and of noble thought, that from the rising of the curtain to its fall the interest never flags. The poet himself is drawn to the life, with all his faults, all his shortcomings, all his peevishness, all his morose temper; and yet we cannot help liking him.

And now for the *Man o' Airlie*! The central figure, Jamie Harebell, as Mr. Wills puts him before us, is no poet at all, but a mere rustic rhymester, whose ambition it is to be read by "ladies in silk" as well as by gentlemen in fustian. He has no struggle with the world as far as his literary wares are concerned. Everybody likes him and them—nay, even the schoolgirls in the village sing them as they pass in procession before his windows—gently arranged by the stage manager, who has given to each a nice artificial flower to present him with. Far from being struggling and unrecognised, he is a well-to-do farmer, who has £200 to throw away upon the publication of his book; of which money, with £300 more, he

is cheated by his foster-brother, to whom he intrusts his manuscript to take to London, which that individual never does, but leaves it carefully behind him in his chambers at Edinburgh, to which apartments, Sir Gerald Hope, a declared if not open foe, and his rival for the hand of Miss Steelman, has free access. Ingenious, is it not? Brandon, the villain of the play, made more villainous and impossible by the over-charged acting of Mr. Gordon, is the cause of Harebell's misfortune, not the public, who never get a chance to look at the poetaster's effusions until long after he is supposed to be dead. And, while upon the subject of that former gentleman's impersonation, will he allow us to give him a hint. The mistakes and theatrical solecisms which he commits may be slight in themselves, but in the mind of the professional critic, if not in that of the ordinary spectator, they leave an unpleasant feeling of incompleteness, of inattention to artistic detail. Seeing that there is an epilogue, an act which is supposed to play twenty years later, the piece itself must at least be moved backwards for that space, and we were not aware that Ulster coats were in fashion then, yet Brandon comes, arrayed in one of these garments, to see his foster-brother, on his return from London. Will he also be pleased to remember that the way he looks through the open window at the picture of misery presented by Harebell and his wife savours somewhat of the "transpontine," and that, in our opinion, there is no occasion for it.

In the German original the author has placed before us a metaphysical and psychological problem, which, though not difficult to solve, causes those who are inclined to think to take the recollection of it home with them, and reflect upon it there. Three or four characters, all inspired by the best of motives, the poet's welfare, leave nothing untried to wean him from the path of letters; each one sets about the matter in a different way, and thus produces a thorough dramatic and moral study. In the *Man o' Airlie* we see nothing of this. All the personages, with the exception of Brandon, combine in persuading Harebell that he is a poet, and when he at last breaks down, it is not through want of sympathy with his supposed genius, but with grief at the death of his wife, and at the loss of his home, which has been sold for the debt he incurred to assist the man who has robbed him.

Mr. Wills has two or three patent little tricks of his own which he constantly uses, and one of which he employs here, seemingly for no more earthly reason than to draw a furtive tear from some of the most sympathetic of his audience. In this case Page's split onion, with which that gentleman tickles the lachrymal glands of Christopher Sly, in the *Taming of the Shrew*, consists in bringing Harebell's little son on the stage, a pretty boy of three or four, dressed in two charming costumes, and who, when grown up, in the last act, is represented by Mr. Conway, also a pretty little boy, somewhat older, but far less of an actor than the child. Knowing how difficult it is to instil into the spectator's imagination the impression of one and the same person at two different times by two different human beings, von Holtei wisely avoided this, confining himself by bringing the youth in at the last act, as indispensable to his dénouement. The way the English author works this out the boy is out of place and superfluous altogether. He does not contribute to it in the slightest. It is left to a party of Scotch rustics, who at the unveiling of the statue, of which more anon, sing the song which is taken up by half-witted Harebell. Trick number two is more serious and more frequent with Mr. Wills. He has an unfortunate predilection for twisting heroes into deformities and human monsters, and vice-versa. Proof thereof may be seen in all his plays. Cromwell in his *Charles the First*, is made an intriguing rascal; John Knox, in *Mary, Queen of Scots*, is metamorphosed into a milk-and-water Claude Frolo; while Eugene Aram and Buckingham, in the pieces of that name, are elevated into heroes. The value of this last resource as a dramatic principle may be estimated at its own worth by the consideration that it destroys the illusion, and that no person of either sex can by any possibility be made to believe in the reality of the characters placed before him. "We are not contending that fiction should become fact, or that no dramatic incident is genuine, unless it could be sworn to before a jury; but simply that fiction should not be falsehood and delirium." We do not know whether Mr. Wills was aware that the Heinrich of *Lorbeerbaum* was no mere fictitious creation, but a man who had lived in the flesh; but, from the treatment of transmuting him into a Harebell, we should doubt it. If the author of *Buckingham* knew, it proves once more how much he is given to the Maimonidic idiosyncrasy of building one of his own fancies from the materials supplied to him by history. Harebell is, we will not say an impossibility, but such a rare specimen of nobleness, Quixotic extravagance, and gullibility mixed together, that it becomes difficult for us to believe in him.

One word more about the leading incident in the plot, and we have done. Von Holtei's is natural; Mr. Wills's is forced, and becomes laughable by the stage arrangement of it. The German brings the poet's former friends together at a watering-place, quite accidentally. It is the son's birthday, and his real parentage is for the first time revealed to him. He is invited to drink to his father's health and to sing a drinking song which has become famous. A crazed beggar sits in an arbour close by, and when the lad breaks down takes up the words, at first slowly but loudly, until, increasing in excitement, he thunders forth the last lines and falls down, dying.

Mr. Wills has brought together a large party of the Scotch élite, represented by about twenty supernumeraries in conventional peasant dress, to unveil the statue erected to the memory of the poet. A speech is made, and the peasantry intone the song heard in the first act, in which Harebell joins, recollection coming slowly back to him. Which of the two conclusions seems the more natural? Or has Mr. Wills—who, we believe, is a sculptor himself—wanted to do a good turn to one of his brother-artists? Or had Mr. Vezin, like a second Crummles, an effigy of himself in marble which he wanted to use as Dickens's creation did the tub and pump?

In conclusion, will Mr. Vezin give us the pure translation which he played at Bradford and elsewhere, and by this means allow the public to pronounce a verdict of its own?

ALBERT D. VANDAM.

AT THE BRIGHTON AQUARIUM a large quantity of whitebait were safely brought from the fishing ground off Gravesend, last Tuesday morning. They are now on view in table tank No. 4. A fine specimen of the Proteus anguinus, from the Caves of Alderburg, has also been presented to the company by Mrs. Holland, of Seaford.

DYEING AT HOME.—JUDSON'S SIMPLE DYES.—Judson's Dyes are the best for dyeing in a few minutes ribbons, feathers, scarfs, lace, braid, veils, shawls, &c., violet, magenta, crimson, mauve, pink, &c., 6d. per bottle. Of all Chemists and Stationers.—[Adv't.]

VALUABLE DISCOVERY FOR THE HAIR.—If your hair is turning grey or white, or falling off, use "The Mexican Hair Renewer," for it will positively restore in every case Grey or White Hair to its original colour, without leaving the disagreeable smell of most "Restorers." It makes the hair charmingly beautiful, as well as promoting the growth of the hair on bald spots where the glands are not decayed. Ask any Chemist for "The Mexican Hair Renewer," price 3s. 6d.—Prepared by Henry C. Gallup 493, Oxford-street, London.—[Adv't.]

SIGNOR ROSSI ON HAMLET AND LEAR.

THE following letter has been published by some of our daily contemporaries:—

"Sir,—It is with extreme reluctance that I crave a portion of your space for a reply to some of the criticisms which have been called forth by the two impersonations of Shakespearean characters with which I have hitherto ventured to appeal to the judgment of an English audience. An artist, by the very fact of openly challenging public opinion, is bound to accept the verdict, favourable or otherwise, which he has voluntarily incurred, and to submit without a murmur to a decision, the candour and impartiality of which he has no right to question. The only case in which this silence imposed on the artist may be broken is when his private character is assailed, or, what is tantamount, something is said of him that may prejudice the fair judgment to which he is justly entitled. This latter I take to be my case. With the opinions expressed of my merits or abilities as an actor in a purely technical sense I have no reason to quarrel. I should be more greedy of praise than I know myself to be were I not amply satisfied with the liberal homage which has been paid to my artistic talent, such as it is, notwithstanding the disadvantages I have laboured under from the effects of the climate on my physical resources. With that part of the general verdict pronounced upon me I am more than satisfied. It is when I am held up as having so totally misconceived the creations of England's great poet, which I have already ventured to represent, as that all I am likely to attempt in future, must infallibly be tainted with the same erroneous and inadequate apprehension of their true significance and purport. It is when the public are told that I have formed and given embodiment to interpretations of Shakespeare's characters so completely at variance with English ideas and traditions, and not only not consonant with the text, but opposed to its direct indications, that I conceive I have a right to vindicate myself against charges which, if not to say proved, but believed in, without truth as they are purposed to be, would render it my most expeditious course to close at once, by a voluntary retirement, my English career as an actor of Shakespearean characters, and abandon the field to those to whom may be conceded a more intelligent appreciation of the great dramatic genius.

"I am told, to sum up these charges against me briefly, that I make Hamlet a sheer madman from beginning to end, that I paint him as an impulsive southern and not a meditative northern, and that I do not infuse enough of the courtly Prince in the impersonation. Secondly, my Lear is mad too early, and lacks the dignity of a monarch, and, in the view of some, the pathos of a fond father cruelly wounded in his dearest affections.

"My answer to the first charge is that it astounds me beyond measure in so far as the character of Hamlet is said to be exhibited by me in the light of an extravagant madman throughout, my view being that he cannot be taxed with insanity at all in the common acceptance of the word. Even in assuming madness his acute faculty of reason will not permit the proposed derangement of his thoughts to be without a method in its madness, which Polonius, the most impressed with the idea of Hamlet's madness, notices at once, and after witnessing this, the maddest passage in all Hamlet's doings, the King refuses to consider him insane. As regards the ethical question, whether or no Hamlet was purposely painted by Shakespeare with a view to representing a type of northern character as opposed to an inhabitant of any other clime, there is no evidence extrinsic or internal to prove. I have ever regarded Hamlet as a type of humanity at large when under certain conditions of temperament natural or acquired; there is a conflict between the reflective and intellectual powers and the active principle, between the impulse to act and the perfect concurrence of thought and resolve to produce action. Such a temperament, in which the lymphatic disposition retards and overbears the suggestions of a sanguine and nervous organisation, producing doubt, hesitation, and finally despair, whelming in its black waves even the strong principle of love—may exist under any clime, is not more a produce of Scandinavia than of Italy, and may be expressed as regards details of gesture, facial expression, vocal accent, in any way congenial to the artist's natural mode of conveying emotion. There are vivacious Northerners and heavy, apathetic Southerners. The point is to seize the character of the man Hamlet and express it as the artist, whatever his own temperament may be, would express the emotions incident to such a character were they his own. This is my general view of Hamlet, and if I have conveyed the impression that I consider him affected with positive insanity the impression is so erroneous that I cannot believe it to originate in myself, but in some such foregone conclusion as that openly expressed by one of my critics when he condemns my future impersonations beforehand.

"For my exposition of the character of Lear, as to which I accept the interpretation put upon it—namely, that he is shown somewhat crazy from the commencement, I plead the warrant of the very nature of his actions from his first appearance on the stage. In dispossessing himself of his kingdom to enjoy a life of ease, allotting it in shares among his daughters in return for fulsome expressions of affection, and obstinately closing his heart against the modest truthfulness of Cordelia, whom he professes to love above the others, he exhibits a near approach to the very limits of a sound understanding. These are already the acts of a dotard, and in the very next scene he is shown having cast off all thought of kingly or fatherly care, clamouring for his dinner, and impatiently anxious for the solacing company of his fool. How far these scenes are consistent either with sober sanity of intellect or true regal dignity in the modern sense, especially when the portraiture is that of a semi-barbarous monarch, I leave to candid reflection to determine. It is not till subsequently, when the loss of his regal power is fully realised in all its bitterness, even amidst the overthrow of his reason, that he shows himself impressed with a sense of his kingly dignity, and, while decking himself with mock trappings of royalty, proclaims himself 'every inch a King.'

"I have now said enough, I hope, to prove that I have not formed conceptions of the Shakespearean characters already represented by me so recklessly inconsistent with the text of my author as has been represented; and to show that I may be trusted as regards the future not to shock the most scrupulous and careful student of the great works I have been for years humbly desirous and faithfully toiling to represent in all their grandeur and sublimity. Yours respectfully,
"Theatre Royal Drury Lane, May 8." "ERNESTO ROSSI."

TRANSPORT OF DISEASED HORSES.—Thomas Haley, of Shipley, has been fined £10 and costs by the Barrow magistrates for bringing, on the 4th inst., a horse from Belfast to Barrow which was suffering from glanders. It was stated in evidence by several veterinary surgeons that the case was a gross one, and that the disease was of three months' standing. The horse, which was bought for £5 in Armagh, was going to Carlisle, and was brought across the Channel in company with several valuable and sound horses. The superintendent of police at Barrow destroyed the horse on the day it landed.

THE NEW YORK STAGE.

(From the "New York Sportsman," April 29.)

The world of amusements during the past week has been remarkably quiet, nothing occurring to cause a ripple upon the surface of dramatic matters in this city, excepting the revival of another one of the standard legitimate comedies at Wallack's, and the discomfiture and end of the spring opera season, owing to impoverished management. Poor Belocca, the little Russian prima donna, is deserving of pity for the wretched manner in which her American debut has been managed. The lady is one of undoubted ability, grandly endowed by nature, and thoroughly versed in artistic training. Her voice, which is one of great compass, rare sweetness, and displayed to its best possible advantage through the medium of an excellent method, has been rendered entirely inert and resultless of success in this city, in consequence of the manner of its introduction to the musical public of New York. It is rare, indeed, even at the Academy, where operatic fiascos have always been so numerous, that an ensemble like that of the recent representations has been presented. The sequel has been the old familiar one, lately employed in Mdle. Pappenheim's case, "indisposition"—that being the story employed to cover the fact of the patient and long-suffering public's refusal to accept or swallow the wretched compound. Whenever Mdle. Belocca shall be presented to the metropolis in a manner commendable, and supported by artists worthy of the name, it is undeniable and positive that her success will at once be assured and gratifying.

A GALA NIGHT AT THE ACADEMY OF MUSIC.

Weber's *Der Freischütz* was performed in German on the evening of the 18th at the Academy of Music. On this occasion the full orchestra and choruses of the New York Arion and Liederkrantz Societies and the principal solo artists, including Dr. Leopold Damrosch, who conducted the whole, kindly gave their services, the entertainment being arranged by a party of gentlemen in aid of St. John's Guild. The house was filled with an appreciative audience, including many distinguished members of New York society. The proscenium boxes, which were decorated with flags, were occupied by the Empress of Brazil and suite and naval officers in uniform. The parts were distributed as follows:—Agathe, Mrs. Imogene Brown; Annchen, Madame Pauline Bredelli; Max, Mr. A. Bischoff; Casper, Mr. A. Blum; Cuno, Mr. R. Keppeler. The singing of Mrs. Imogene Brown was greatly admired. The quality of her voice is uniformly good, and she moulds each sound with such extreme care, amounting almost to fastidiousness, that one feels absolutely guaranteed against all overstrained notes. In the celebrated prayer, "Zu dir Wende," this was specially noticeable, and also at the end of the scena, where great vivacity, fire, and energy are demanded in the delivery of passages containing high notes. All these were rendered in the most scrupulous manner, and therefore free from the harshness that commonly detracts from their beauty. She was equally successful in the favourite cavatina, "Und ob die Wolke," in the last act. The part does not make great demands on the impersonator's histrionic powers, and therefore it is sufficient to say that it was not overdone. Mrs. Brown is to be congratulated on her success in rendering Weber's difficult music with such fidelity and conscientiousness, especially as she so rarely appears in opera. Mr. Alexander Bischoff performed all the music that fell to his share very satisfactorily, in common with the other solo artists. All were well prepared with their parts, and the whole execution was as smooth as though the company had frequently performed the work together. The concerted pieces were well sung, and especially the hunters' chorus and succeeding ones, in which members of the Arion and Liederkrantz Societies took part.

WALLACK'S THEATRE.

Twins received fourteen performances in all at this house, being withdrawn on Tuesday evening last. Mr. Wheeler may certainly feel no small measure of pride at the beautiful and effective manner in which Mr. Wallack presented his play before the public. Never has a drama similar received a finer stage garniture than did this one, at this theatre. And though it could have continued to have been presented with fair success for a much longer period than for which it was retained, in accordance with the plan of operations marked out by Mr. Wallack at the beginning of the season, its withdrawal was an enforced necessity, in order to allow of the continuation of a constant revival of the standard legitimate comedies. On Wednesday night the ever-welcome and delightful *London Assurance* was produced, with the following admirable distribution:—

Dazzle.....	Mr. Lester Wallack.
Charles Courtley.....	Mr. H. J. Montague.
Sir Harcourt Courtley.....	Mr. John Gilbert.
Mark Meddle.....	Mr. Harry Beckett.
Dolly Spanker.....	Mr. W. R. Floyd.
Max Harkaway.....	Mr. J. W. Shannon.
Cool.....	Mr. E. M. Holland.
Solomon Isaacs.....	Mr. C. E. Edwin.
James.....	Mr. J. Peck.
Martin.....	Mr. J. F. Josephs.
Lady Gay Spanker.....	Mr. Ada Dyas.
Grace Harkaway.....	Miss Ione Burke.
Pert.....	Miss Effie Germon.

It is not often granted to playgoers of the present day to witness an interpretation the participants in which are all so individually strong as in the combination of names enumerated above. Mr. Lester Wallack, formerly so well known as the exponent of Charles Courtley, now brings an equal amount of excellence and finish to bear in the rôle of Dazzle. Mr. Montague, who is scarcely yet more than convalescent since his quite severe illness, appeared very effectively as the younger Courtley, his delineation of drunkenness upon his first entrance being so well done as to win for him and Mr. Wallack a most emphatic recall after their exit, at the expense of keeping the "stage waiting." Mr. John Gilbert was perfection as the would-be youthful and vernal in feeling Sir Harcourt; as was also the pettifogging Mark Meddle, in the hands of Harry Beckett. Miss Ada Dyas was the recipient of hearty applause during different stages of the play, particularly at the conclusion of Lady Gay's recital of the chase, the lady quite reinstating herself in the good graces of those who have of late been prone to cavil at her professional labours. Miss Ione Burke was quite charming in her rendition of Grace, while Miss Effie Germon was as rollicking and fun-inspiring as ever as Pert. The cast, as a whole, is so uniformly excellent that to particularise further would be too invidious; but we may add, in conclusion, that if one would embrace an opportunity to see a well-nigh faultless interpretation of Boucicault's famous play, they at once hie to Wallack's effect the end of this present revival, which gives promise of no short duration. The manner of presentation is in and fully up to the accustomed Wallackian excellence, always so marked and well-known in the way of scenic adornment and general stage-dressing.

UNION-SQUARE THEATRE.

Ferreo has already entered upon its last nights, not in consequence of any diminution of interest or favour, but

for the reason that Messrs. Shook and Palmer have determined, ere the close of the current season, to present the new play entitled *Conscience*, which has been for some time in rehearsal at this establishment. Let everyone who would view the grandest and most elaborate scenic interiors ever set upon the stage not neglect to pay a visit to the theatre before the withdrawal of *Ferreo*, which will take place, after the fiftieth performance, about the 10th of next month. Miss Kate Claxton will receive her annual benefit this (Friday) evening, April 28.

BROOKLYN THEATRE.

Mr. E. A. Sothorn's engagement last week at this house was even more successful than the preceding one of Mr. and Mrs. W. J. Florence, in their new play of *The Mighty Dollar*. Mr. Sothorn's repertoire consisted of *Our American Cousin*, *Dundreary Married* and *Settled*, and *David Garrick*. His benefit on the evening of April 21 was really an ovation. This week the merry Vokes Family have occupied the stage in two of their greatest specialties—to wit, *Belles of the Kitchen* and *Fun in a Fog*. Next week a brief minstrel season will be inaugurated by a company under the direction of manager Charles H. Duprez. The two hundredth night of the management of this establishment by Messrs. Shook and Palmer occurs on Tuesday, May 9, which event it is intended to appropriately celebrate.

PARK THEATRE.

In consequence of other arrangements previously entered upon, *Brass* will shortly be withdrawn, its last nights being already announced. Judging from engagements now being made, and the success of the house during this past winter, the approaching season of 1876-7 at this place will be a singularly brilliant one.

FIFTH-AVENUE THEATRE.

Pique has already nearly run its race, having entered upon the homestretch, and rapidly nears the goal of withdrawal. This week is its twentieth, bringing the 152nd performance to a close. This (Friday) evening occurs the celebration of the 150th representation, every lady receiving a four-page satin newspaper as a souvenir of the event. A new comedy by Mr. John Brougham is said to be in active preparation. Mr. Sothorn's engagement will commence on July 31.

SAN FRANCISCO MINSTRELS.

A change of programme has occurred at this little bijou of a place. In the first part the ballads, "Must we then Meet as Strangers," "Take this letter to my mother," and "We sat by the river," being vocalised by Messrs. Barney, Raymond, and Rudolph, in addition to the songs, both sentimental and comic, of Messrs. Wambold, Bacchus, and Birch. In the olio, Judge Addison Ryman, by particular request, has delivered his great lecture upon temperance. Ricardo has admonishingly warbled "Not before Pa, Dear!" Shakespeare has been served upon the half-shell by Birch and Bacchus, the whole, with other incidental features, concluding with an effective and plaintive version of *The Two Orphans*.

BOOTH'S THEATRE.

Benefits seem to be the order of the day at this establishment, Messrs. G. L. Vincent, George Rignold, Bishop, Thorne, and Tillottson being those who have, and shortly will, profit by entertainments in their behalf. *Henry V.* continues on in unbroken triumph, with no cessation of popularity or prestige. Manager Tooker has under arrangement a monstrous entertainment, to take place in May, by which he will profit at the hands of his friends to an immense extent.

LYCEUM THEATRE.

Mr. Sydney Smith has assumed, with a large degree of credit, the title-rôle of an old play but too seldom seen, called *Old Salt*, which has been supplemented with the burlesque of *The Field of the Cloth of Gold*, newly localised, and for the most part rewritten, introducing, among other features, the clever and gifted Bijou Heron.

TONY PASTOR'S THEATRE.

An excellent bill, the same as appeared last week, has continued throughout the present one, the only new feature being the appearance of Tartelle, an unusually good female impersonator. On Thursday evening, Tony Pastor, Gus Williams, and Harry Kernell will appear at both the Academy of Music and this house, singing some of their latest and best songs.

TWENTY-THIRD-STREET THEATRE

will hereafter be known as Kelly and Leon's Opera-House. It is to be reopened under that name and management for the first time on Monday, May 1. With the experience of these gentlemen, united to their great popularity, the venture can scarce be other than eminently successful.

SOLILOQUY UPON A TOOTH.

BY WILLIAM MANNING.

To ache, or not to ache, that is the question:—

Whether 'tis nobler in the jaw to suffer

The pangs and anguish of outrageous toothache,

Or to take forceps 'gainst a mouth of troubles,

And by extracting end them? To lie (but sleep

No more), or by a wrench, to say we end

The toothache, and the thousand natural shocks

That teeth are heirs to,—'tis dental surgery

Devoutly to be wish'd. To cry,—to weep;

To weep!—perchance to scream; aye, there's the rub,

For in that throbbing pain what pangs may come

(When we have shuffled off the hot salt bag),

Must give us pause: there's the respect

That makes calamity of many teeth!

* * * * *

How hard to lose so true and stanch a friend!

How sad to part with such an honest slave!

A slave indeed from infancy: for when

Those sucking teeth were gone, those playthings which

In their generation served to nibble

Gingerbread and sugar, oh! then there rose

Those steadfast ivories, those firm fast friends,

To do my bidding and to crush my crust.

What was my palate's will was their delight;

And pitiful it is, to think that now

Their once most solid and united ranks

Have had to mourn a grinder true and firm!

A dismal gap, inelegant and graceless,

Is all to tell that but an hour ago

One of their comrades fell, of glittering steel

THE VICTIM!

FLORILINE.—For the Teeth and Breath. Is the best liquid dentifrice in the world. It thoroughly cleanses partially-decayed teeth from all parasites or living "animalcules," leaving them purely white, imparting a delightful fragrance to the breath. Price 2s. 6d. per bottle. The Fragrant Floriline removes instantly all odours arising from a foul stomach or tobacco smoke, being partly composed of honey, soda, and extracts of sweet herbs and plants. It is perfectly harmless and delicious as sherry. Prepared by Henry C. Gallup, 493, Oxford-street, London. Retailled everywhere.—[Advrt.]

DESTRUCTION BY FIRE OF THE THEATRE DES ARTS, ROUEN.

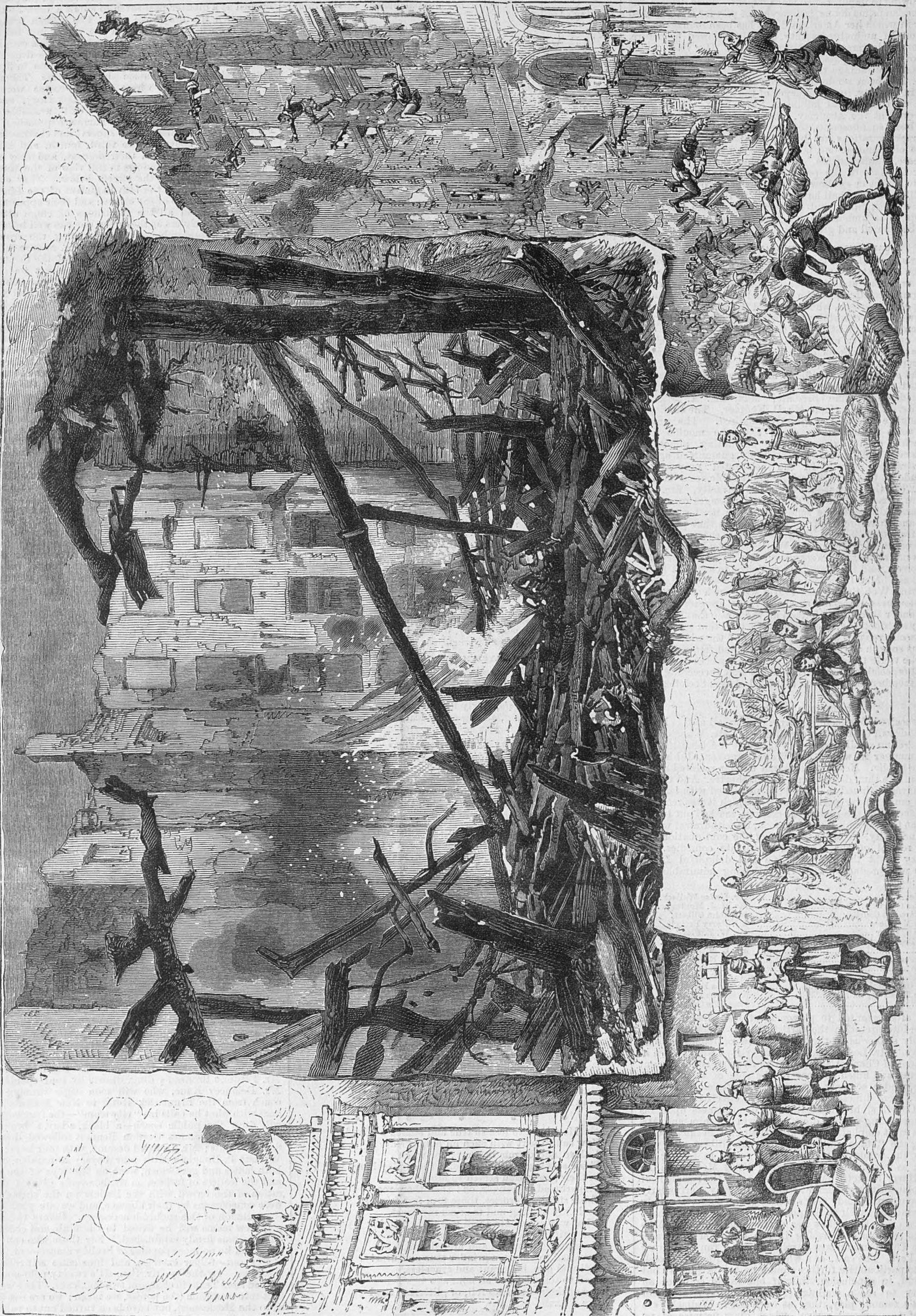
We represent, from a sketch by a French artist, the destruction by fire of the Théâtre des Arts at Rouen, on Tuesday, April 25. We learn from the Paris correspondent of the *Times*, who hastened to Rouen directly the news of the lamentable event reached Paris, that the "doors were on the point of being opened at a quarter-past seven to admit a crowd waiting outside, when the fire broke out. The curtain being first set ablaze from a stage gas-jet in the wings just behind it, the flames spread with amazing rapidity, and in a couple of hours the buildings were gutted. The actors were dressing for the performance of *Hamlet*, a musical adaptation in five acts and seven tableaux, the music by Ambroise Thomas. The principal performers, whose dressing-rooms were upon a level with the stage, or on the first story, saved themselves easily, though the only exit available was the stage-door, with the customary narrow approaches. The real victims were the unfortunate 'supers' and chorus-singers, who were dressing above on the third, fourth, and fifth stories. Smoke and flame barred their descent, and they could only crowd to the upper windows in full view of the throng which was accumulating in the streets below. They consisted of thirty-five soldiers of the 74th Regiment of the Line, together with forty members of the chorus, and their appearance at the high windows in all the tawdriness of stage attire, terror-stricken and helpless as they were, one can well believe to have excited a considerable sensation among the crowd below. These latter, however, were fertile in resources. The inhabitants of houses opposite the back of the theatre brought down their mattresses in profusion, the street was soon lined with them, and the incarcerated troupe, there being nothing else for it, dropped down from their tremendous height, and one by one were helped up or carried off to the Hôtel Dieu more or less injured.

"Three figures stand out prominently from among the rest in the awful confusion within and without the theatre," adds the correspondent:—"M. Guillemot was to have sustained the leading baritone character of *Hamlet*, and to his dressing-room flocked many of his brother actors and actresses when the cry of fire was raised. As if born to it, he took the command at once, and guided them one by one through fire and smoke to the stage-door till all were in safety but one; this was Madame Preys, the second figure of my trio, a lady who, sustaining a subordinate part herself, had a husband engaged in some minor capacity about the theatre. She refused to leave it till she had found him. Despite M. Guillemot's entreaties and commands, she ran through the burning corridors calling him by name, and persisted in mounting to the upper stories in search of him, though some force was used to prevent her. At last, when a responding voice answered hers and she knew that her husband was in safety, the knowledge came too late. She sank with a yielding floor into the midst of the flames, and her body has not yet been recovered. Madame Dallier, a poor dresser about the theatre, is my remaining heroine. She was *au quatrième*, with the 'supers'; and there, jammed in the corner of a small window, she was observed to be helping her fellows out to the air and encouraging them to drop. After ten minutes of this, and when all at her window were disposed of, she was observed to grow faint; but she had strength to grasp a rope thrown to her from a neighbouring café window, and, tying it round her waist, she made the leap. The rope broke, she fell on the abutment of a wall, and was taken up all but dead. Her family are watching her night and day, but, along with many other injuries, she has suffered concussion of the brain, and is little likely to recover."

BALFE FESTIVAL.—Active preparations are being made for a festival in honour of Balfe, the composer, on July 29, at the Alexandra Palace. An influential committee has been formed to carry out the design, and promises of assistance from artists of the highest eminence have already been received. Among these the public will be glad to find that Madame Christine Nilsson has most generously arranged to stay a whole week after her engagement at Her Majesty's Opera terminates, in order that the festival may have the advantage of her gratuitous help. Mr. Sims Reeves has also signified his intention of helping. Sir Michael Costa will superintend the concert; and Carl Rosa will probably conduct the performance of *The Bohemian Girl*, which is to be given in the theatre.

COACHING IN NEW YORK.—At least one of the pastimes peculiar to England, and which might be termed "amateur coaching," has been successfully introduced into this country, as was made amply manifest by the splendid display of the Coaching Club on Saturday last. In fact, it might almost be called a triumphal procession, so great was the excitement and anxiety to witness the turn-out. One not knowing the cause would have imagined that a procession was in order, or that the "Seventh" were having a parade, from the appearance of Fifth-avenue. Those stately mansions, whose closed shutters invariably suggest the idea that the family are living in the back parlour, were thrown open, and displayed some signs of being inhabited. Six four-in-hand teams started from Madison-square shortly after four o'clock, and proceeded up Fifth-avenue and through Central Park as far as Stetson's, where they turned and retraced their steps, following the avenue as far as Washington-square; thence to Madison-square again, where they disbanded. When the start was made Mr. William Jay led with his English coach, formerly of the Dorking road, drawn by two bays, a brown, and a chestnut horse; next came Mr. Frederic Bronson's drag, drawn by four spanking bays; Mr. Delancey Kane, who will soon begin running a public coach from the Brunswick Hotel to New Rochelle, followed next with what he calls his "city team"—the four horses which will draw the public coach—a black, a bay, a brown, and a chestnut; Mr. James Gordon Bennett followed, driving four fine chestnuts; Mr. Leonard Jerome, with four bays; and Mr. William P. Douglass, with four bays. A number of guests, both ladies and gentlemen, were on the tops of the coaches; and the leaders of fashion on the box-seats divided the admiration of the crowd with the leaders on the teams. Horns were conspicuous by their absence, and we are glad to notice the omission of this snobbish accessory. Before the next display new teams will be added to the club, and coaching will have become firmly established. For those who can afford it there can be no more popular or healthy amusement. It necessitates out-of-door exercise, and inculcates self-reliance and readiness. By-the-by, Mr. Bennett's twenty polo-ponies have arrived from Texas in charge of two Mexicans. They were not in first-rate condition (the ponies, we mean; we are not informed as to the Mexicans), but have been turned out to pasture, and will soon be ready for the first lessons.—*Forest and Stream*, April 27.

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BURNING OF THE THEATRE DES ARTS AT ROUEN.